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OF

EARLY GERMAN AND FLEMISH WOODCUTS

CATALOGUE

OF

EARLY GERMAN AND FLEMISH WOODCUTS

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IN THE

BRITISH MUSEUM

BY

CAMPBELL DODGSON, M.A.

ASSISTANT IN THE DEPARTMENT OF PRINTS AND DRAWINGS

VOL. II

LONDON

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PREFACE

THE present volume of the Catalogue of Early German and Flemish Woodcuts by Mr. Campbell Dodgson contains Part II, Divisions B, C, and D of the original scheme as set forth in the Preface to Volume I. It deals, that is, with the Schools of Augsburg, Bavaria, Suabia, Austria, Poland, and Saxony, the most important and prolific masters handled being Hans Leonhard Schäufelein, Hans Burgkmair, Hans Weiditz, Matthias Gerung, Albrecht Altdorfer, Wolfgang Huber, Lucas Cranach and his school, Georg Lemberger, and Hans Brosamer. The names most fully represented in the Museum Collection are those of Schäufelein, Burgkmair, and Cranach, again largely through the benefaction of the late Mr. W. Mitchell, though in the work of these schools his collection was not so pre-eminently rich as in that of the school of Nuremberg.

The present Catalogue is largely a work of original research and not merely of compilation, and the thoroughness of the author's methods, together with the many claims made upon his time by other branches of departmental work, have very considerably delayed its completion. Hence the accounts given of one or two of the craftsmen discussed have become obsolete or insufficient by reason of the progress of inquiry since the passages concerning them were printed. In these cases, which occur exclusively in Division B (the school of Augsburg), and especially in regard to Jörg Breu the father and son, the new information which has recently come to light is given in an Appendix at the end of the volume (beginning p. 417).

The twenty-one illustrations given have been chosen to represent characteristically the various schools and masters, by examples, so far as possible, which on the one hand are rare and little known, and on the other are of such dimensions as to admit reproduction for the purpose of the volume either on the original scale or without serious loss of effect by reduction.

SIDNEY COLVIN.

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PART II.

GERMAN WOODCUTS, 1501-1550,

CONTINUED.

DIVISION B.—SCHOOL OF AUGSBURG.

I.—HANS LEONHARD SCHÄUFELEIN.

Painter and draughtsman on wood[1]; said to have been the son of Franz Schäufelin, or Scheifelin, wool merchant, of Nördlingen, who settled at Nuremberg in 1476; born about 1480, probably at Nuremberg[2]; worked in Dürer's studio, and painted from his designs the altarpiece now at Ober St. Veit, near Vienna; illustrated books issued by the private press of Ulrich Pinder, 1505–1507; removed about 1510–11 to Augsburg, where he remained till 1515, illustrating books published by the two Otmars, the two Schönspergers and Miller; took part in illustrating the works commissioned by Maximilian I.; other illustrations by him appeared at Basle, 1514, and Hagenau, 1516; removed finally to Nördlingen, where he became a citizen on 8 May, 1515, and painted in the same year the "Siege of Bethulia," containing his own portrait, in the Rathaus. While residing at Nördlingen he was chiefly engaged in painting, but continued to illustrate books printed at Augsburg until 1523; from that date nothing is known of his work till 1531; from 1533 onwards he was employed by the Augsburg printer, Heinrich Steiner, and in 1538 by Alexander Weissenhorn; painted in 1537–38 the miniatures of the Oettingen prayer-book, now at Berlin; died 1539 or, according to Doppelmayr, in March, 1540; his widow, born Afra Tucher, married in 1542[3] Hans Schwarz, of Oettingen, painter; little is known of his son, Hans Schäufelein the younger.[4]

---

[1] Perhaps also in his youth engraver. *See* Max Lehrs, "Hans Schäufelein als Kupferstecher." *Chronik für vervielfältigende Kunst*, ii, 75, 91.

[2] On the reason for describing Schäufelein's work here instead of in Division A, *see* Vol. I., Preface, p. ix.

[3] According to Nagler; some authorities give the date 1540.

[4] On the son *see* Nagl. Mon. iii. No. 1415, and Modern, Vienna *Jahrbuch*, xvii, 363, *note* 3.

Authorities :—

Steinmeyer, Preface to his reprints of woodcuts by old masters, Frankfort, 1620.
Sandrart, "Teutsche Akademie," Nuremberg, 1675.
Doppelmayr, "Historische Nachrichten," Nuremberg, 1730.
Bartsch, P.-G., vii, 244.
Passavant, P.-G., iii, 227.
Nagler, K.-L., xv, 106 ; Mon. iii, no. 1444, and v, no. 28.
Muther, "Bücherillustration," i, 145, and "Gesammelte Studien zur Kunstgeschichte," Leipzig, 1885, p. 160.
Laschitzer, *Jahrb. d. Kunsthist. Samml. d. Allerh. Kaiserhauses*, viii.
Thieme, "H. L. Schäufelein's malerische Thätigkeit," Leipzig, 1892.
Modern, "Der Mömpelgarter Flügelaltar des H. L. S. und der Meister von Messkirch," *Jahrb. d. Kunsthist. Samml. d. Allerh. Kaiserhauses*, 1896, xvii, 307, especially pp. 354–382.
Schmidt, "Zur Kenntnis H. Schäufelein's," *Repertorium für Kunstwissenschaft*, xvi, 306.
Dodgson, "Zum Holzschnittwerk Schäufelein's," *Mitt. d. Ges. f. vervielf. Kunst*, 1905, Heft. 1, p. 2.

In the section on Schäufelein a transition is made from the Nuremberg to the Augsburg school. Whether he may be called in the strict sense a pupil of Dürer or not, the style of Schäufelein betrays, at any rate in his early work, the decisive influence of the great Nuremberg master. His family, on the other hand, was connected with Nördlingen and Augsburg[1] ; he lived for some years in the latter city, and produced a vast number of illustrations for the Augsburg publishers, who continued to employ him even after his final migration to Nördlingen. His connection with Nuremberg was even then not definitely severed, for in the last decade of his life, while Steiner, of Augsburg, was publishing his illustrations, his separate woodcuts often appeared as broadsides with the address of a Nuremberg Briefmaler.

Schäufelein's style underwent such extraordinary changes that it is impossible to form any clear estimate of the quality of his work without studying it in chronological order. His early woodcuts, down to 1515, will be found, on the whole, the most interesting ; it must be remembered, however, that much of the work he did for publishers, both then and later, was mere hackwork, careless in drawing and execution. The most remarkable modification in his style is that which appears towards 1516, in the illustrations to

[1] *See* Muther, "Bücherillustration," i, 145. The Martin Scheifelin mentioned there (Augsburg, 1502) may possibly be identical with the "Martin Schiffelin mäler," who wrote his name followed by a shovel, in a copy of Geiler's "Granatapfel," Strassburg, 1511, in the library of the British Museum (3908, h. 1). *See Kunstchronik*, N.F., xi, 245 (22 Feb. 1900).

the Hagenau "Evangelienbuch," and in a number of separate woodcuts, signed with the monogram ⚶, some of which were printed at Durlach, in Baden. The difference from earlier and contemporary woodcuts, signed with the ordinary monogram, is so marked that some critics have been inclined to attribute these woodcuts to another artist; such a conclusion, however, seems to me unwarrantable.[1] It is likely that, whereas the illustrations to Petri's "Plenarium" (Basle, 1514) were cut at Augsburg, Schäufelein two years later sent his drawings uncut to Anshelm, at Hagenau, and that the handiwork of an Alsatian woodcutter largely accounts for their unfamiliar appearance. The different monogram must, of course, have been adopted deliberately. The woodcuts produced in the last decade of Schäufelein's life, though they bear his habitual monogram, are very different from anything that he had done before, especially in the treatment of foliage; they are more original, perhaps, than those of his first or second period, but most of them show signs of haste and carelessness.

The woodcuts fall into the following groups :—

i. 1505–1508 (nos. 1–37, with no. 1 of the books).
Various early woodcuts. The Passion of 1507.

ii. 1509–1510 (nos. 38–56).
Life of Christ, Saints, and other subjects.

iii. 1511–1515 (nos. 57–91 and nos. 2, 3, 11, 12 of the books).
Woodcuts done at Augsburg, chiefly illustrations.

iv. *c.* 1516 (nos. 92–118 and nos. 4 and 9 of the books).
Woodcuts signed I. S., published at Durlach and Hagenau.

v. 1517–1523 (nos. 119–127 and nos. 5, 6 and 13–15 of the books).
Illustrations with normal signature.

vi. 1533–1538 (nos. 128–209 and nos. 7, 8, and 10 of the books).
Illustrations of the late period.

vii. 1533–1538 (nos. 210–238).
Separate woodcuts of the late period.

BOOKS ILLUSTRATED BY SCHÄUFELEIN.

A.—In the Department of Prints and Drawings.

1. [PINDER.] Speculum passionis domini nostri Ihesu christi. Printed at the private press of the author, Dr. Ulrich Pinder, Nuremberg, 30 August, 1507 ; fol. (Muther 897 ; Pr. 11031).

[1] The question is briefly touched upon by Dr. H. Röttinger ("Hans Weiditz der Petrarka-Meister," Strassburg, 1904, p. 34), who also adheres to the traditional attribution.

Presented by Mr. W. Mitchell, 1904.

Another copy, purchased from Mr. Asher, 1850.

Of the thirty-four large Passion subjects [236 × 160] (five of which occur twice), thirty are by Schäufelein, three by Hans Baldung, and one (fol. 21 v.) perhaps by Wolf Traut (*see* Vol. I, p. 505). The small cuts, chiefly by Baldung, are repeated from "Der beschlossen Gart," 1505.

The following subjects are by Schäufelein :—

(1) Back of title, sig. A 1 v. (repeated fol. 56). Christ on the Cross, St. John and the Holy Women l., the Centurion, Soldiers and Jews r. The cut on fol. 1 v., attributed by Bartsch (vii., 254) to Schäufelein, is by Baldung. (2) Fol. 16 v. Christ's Entry into Jerusalem. (3) Fol. 17 v. Christ purifying the Temple. (4) Fol. 18 v. Christ taking leave of his Mother. (5) Fol. 19 v. The Last Supper. (6) Fol. 20 v. Christ washing St. Peter's feet. (7) Fol. 23. Christ on the Mount of Olives. (8) Fol. 24 v. (repeated fol. 25 v.). The Betrayal. (9) Fol. 27 v. (repeated fol. 28 v.). Christ before Annas. (10) Fol. 30 v. Christ before Caiaphas. (11) Fol. 32 v. Christ mocked. (12) Fol. 35 (repeated fol. 39 v.). Christ before Pilate. (13) Fol. 37 (repeated fol. 33 v.). Christ before Herod. (14) Fol. 41. Christ stripped. (15) Fol. 42. Christ scourged. (16) Fol. 43 v. Christ crowned with thorns. (17) Fol. 45 v. Christ shown to the people. (18) Fol. 48. Pilate washing his hands. (19) Fol. 49. Christ bearing the cross. (20) Fol. 62. The Lamentation for Christ. (21) Fol. 63 v. The Entombment. (22) Fol. 67 v. Christ descending into Hell (signed). (23) Fol. 68 v. The Resurrection. (24) Fol. 69 v. Christ appearing to his Mother after the Resurrection. (25) Fol. 70 v. Christ appearing to St. Mary Magdalen. (26) Fol. 71 v. The Incredulity of St. Thomas. (27) Fol. 72 v. The Ascension. (28) Fol. 73 v. The Descent of the Holy Ghost (signed). (29) Fol. 74 v. The Coronation of the Virgin. (30) Fol. 75 v. The Last Judgment.

2. [EYBE.] Albrecht von Eybe, Spiegel der Sitten. J. Otmar, Augsburg, 20 Sept. 1511 ; fol. (Muther 979 ; Pr. 10688).

Purchased from Messrs. J. and J. Leighton, 1905.

The frontispiece (the author writing, 211 × 141, coloured), is by Schäufelein. Repr. in Leighton's Catalogue, 1902, pt. 3, no. 1895, and on p. 65 of Könnecke's "Bilderatlas zur Geschichte der Deutschen Nationallitteratur," 1887. *See Mitt. d. Ges. f. vervielf. Kunst*, 1905, p. 7, no. 2.

3. [MAEN.] Das leiden Jesu | Christi vnnsers erlösers. | Sonders andächtiger | lere Nutzperlicher be | trachtunng ausz den | vier Evangelisten | entlichen durch | Wolffgang | von Män. | in gesatz | weisz be | zwun- | gen. J. Schönsperger, jun., Augsburg, 1515 ; 4to. (Muther 909 ; Pr. 10738).

Presented by Mr. W. Mitchell, 1904.

The following cuts are by Schäufelein :—

(1) Sig. c 4. Christ's entry into Jerusalem [93 × 66]. (2) Sig. d 3 v. Christ teaching in the Temple [92 × 68]. (3) Sig. e 4. Christ taking leave of his Mother [85 × 61], signed. (4) Sig. f 1 v. The Last Supper [93 × 68]. (5) Sig. f 2 v. Christ washing St. Peter's feet [87 × 62], signed. (6) Sig. g 4. Christ on the Mount of Olives [86 × 62], signed. (7) Sig. g 6. The Betrayal of Christ [87 × 62]. (8) Sig. h 2 v. Christ before Annas [87 × 62]. (9) Sig. h 4 v. Christ before Caiaphas [87 × 61]. (10) Sig. l 1 v. Christ scourged [93 × 68]. (11) Sig. l 2 v. Christ shown to the people [87 × 62]. (12) Sig. l 4 v. Pilate washing his hands [88 × 63], signed. (13) Sig. m 2 v. Christ bearing the cross [86 × 60]. (14) Sig. m 4 v. Preparations for the Crucifixion [87 × 62]. (15) Sig. n 3 v. Christ on the cross [93 × 67]. (16) Sig. o 1 v. Christ descending into Hell [87 × 63]. (17) Sig. o 4 v. The Lamentation for Christ [87 × 61]. (18) Sig. q 1. The Resurrection [93 × 68].

As the dimensions show, the cuts belong to different sets ; nos. (1), (2), (4), (10), (15) and (18) fit the *passe-partouts* in which they are printed, while the remaining subjects are too small for them.

4. [VIGERIUS.] Marci Vigerii Decachordum Christianum. Thomas Anshelm for Johann Koberger, Hagenau, January, 1517 ; fol. (Muther 912 ; Pr. 11684).

Purchased from Mr. Gutekunst, 1870.

The title-border is by Urs Graf. Each of the nine cuts by Schäufelein [*c.* 140 × 102] is enclosed in a *passe-partout*, which is not from his design. These cuts, eight of which are signed, were first used in the "Evangelienbuch," printed by Anshelm at Hagenau in 1516 (Muther 911). The Annunciation on fol. 2 v is not signed; its dimensions are slightly different [144 × 99] ; it does not belong to the "Evangelienbuch" of 1516, and in spite of faulty drawing the type of face of the Virgin and Gabriel is more refined and pleasing than is usual with Schäufelein. On these grounds the attribution of this cut to Schäufelein is questionable.

The undisputed cuts, all signed except no. (1), are the following :—

(1) Fol. 22 v. The Nativity. (2) Fol. 40 v. The Circumcision. (3) Fol. 46 v. The Adoration of the Magi. (4) Fol. 59. The Presentation of Christ in the Temple. (5) Fol. 70. Christ's Entry into Jerusalem. (6) Fol. 75 v. Christ on the Mount of Olives. (7) Fol. 164. The Resurrection. (8) Fol. 168 v. The Ascension. (9) Fol. 174 v. The Descent of the Holy Ghost.

With the exception of no. (3) these cuts were used again in "Doctrina, Vita et Passio," etc, 1537, 1542, 1550.

5. [PFINZING.] Theuerdank. J. Schönsperger, sen., Nuremberg, 1517 (dedication dated March 1) ; fol. (Muther 845 ; Pr. 11180).

An imperfect copy on vellum. (*See* Vol. I, p. 419).

Purchased from Messrs. Smith, 1845.

The following subjects (quoted by the numbers attached to them in the book) are by Schäufelein :—

(1) No. 10. The evil spirit appears in disguise to Theuerdank. Ehrenhold, r.

(2) No. 13. Theuerdank in danger when hunting the stag. The head of Fürwittig, l, has been corrected ; the new head inserted is drawn by Beck. Ehrenhold on horseback r. (signed).

(3) No. 16. Theuerdank's adventure with a lion. Ehrenhold stands l, Fürwittig r ; the latter's head is drawn by Beck.

(4) No. 21. Theuerdank in danger of having his foot crushed by a millstone. Ehrenhold and Fürwittig stand r., the latter's head is by Beck.

(5) No. 26. Theuerdank imperilled by an unsafe staircase ; Ehrenhold stands l., Unfalo r. ; the latter's head is by Beck.

(6) No. 30. Theuerdank, while hunting, catches his spurs in a bush and falls. Ehrenhold stands l., Unfalo, mounted, r., has a head redrawn by Beck (signed).

(7) No. 32. Theuerdank in danger of shipwreck. Ehrenhold is in the boat; Unfalo stands l. on shore. The latter's head is by Beck.

(8) No. 39. Theuerdank endangered by a gun. Ehrenhold stands l., Unfalo rides r. ; his head has not been altered (signed).

(9) No. 42. Theuerdank induced by Unfalo to venture into a den of lions. Ehrenhold stands l., Unfalo r. (signed).

(10) No. 45. Theuerdank's horse falls with him. Unfalo and Ehrenhold on horseback l. ; the former's head is by Beck.

(11) No. 46. Theuerdank's boat damaged by ice. Unfalo (the head by Beck) stands r. on shore.

(12) No. 48. Theuerdank in danger at a bear hunt. Unfalo l., Ehrenhold r. (signed).

(13) No. 50. Theuerdank again endangered by a gun. Both Theuerdank and Unfalo have been corrected by Beck.

(14) No. 57. Another adventure with a gun. Unfalo's head is by Beck.

(15) No. 58. A sack of powder is ignited on board ship without exploding the barrels on which it lies (signed). The figures of Theuerdank and Unfalo are by Beck.

(16) No. 69. The man next Theuerdank is struck by a stone on a chamois hunt. Unfalo l., Ehrenhold riding r. (signed).

(17) No. 70. Theuerdank recovers from sickness after the physicians have despaired of his life. Unfalo's head is by Beck. Ehrenhold stands r. This block bore the signatures both of Schäufelein and of Jost de Negker, but they have been partially effaced.

(18) No. 72. Theuerdank endangered by a violent storm. Theuerdank and Unfalo are by Beck.

(19) No. 87. Theuerdank attacked by a party of armed men. The head of Neidelhart (r. behind Ehrenhold) is by Beck.

(20) No. 105. Theuerdank's encounter with the fifth knight in the lists. Neidelhart stands l., Ehrenhold r., in the background.

Each cut measures 158 × 138 mm. On Theuerdank see S. Laschitzer in Bd. viii. of *Jahrbuch d. kunsthist. Samml. d. Allerh. Kaiserhauses* (1888).

6. [PFINZING.] Theuerdank. J. Schönsperger, sen., Augsburg, 1519; fol. (Muther 846; Pr. 10939).

Imperfect, wanting sig. P 4.
Presented by Mr. W. Mitchell, 1904.
The same cuts as in the first edition.

7. [PLUTARCH.] Plutarchus Teutsch (translated by Hieronymus Boner). H. Steiner, Augsburg, 7 March, 1534; fol. (Muther 928; P. iii, 233, 134).

Purchased from Mr. Gutekunst, 1870.
The following cuts are by Schäufelein:—
(1) Fol. 1. Philip, Olympias and Alexander (signed) [155 × 143]. (2) Fol. 49 v. Caius Marius (signed; repeated fol. 144 v. as Cato of Utica) [154×141]. (3) Fol. 81. Demetrius (inferior to the rest, but probably also by S.) [142×153]. (4) Fol. 104 v. Marcus Antonius, B. 93 (signed) [141 × 153]. (5) Fol. 128 v. Phocion, B. 98 (signed) [153×141].
Nos. (3) and (5) had previously been used in Schwartzenberg's "Memorial der Tugent," 1534 (nos. 21 and 40).

8. [PAULI.] Das Buch Schimpff vnnd Ernst genañt. H. Steiner, Augsburg, 10 April, 1535; fol. (Muther 1100, edition of 1534).

Purchased at the Singer sale, 1860.
The following cuts are by Schäufelein:—
(1) Fol. 53. A woman weeping beside a grave in which a skeleton lies. [142×153.]
(2) Fol. 96 v. Death pointing to a charnel house. [142×153.]
Both cuts are repeated from "Memorial der Tugent" (nos. 32, 33).

9. [JESUS CHRIST.] Doctrina, Vita et Passio Iesu Christi. Christian Egenolff, Frankfort, 1542; 4to. (Muther 914).

Purchased from Mr. Fry, 1871.
With the exception, probably, of the Annunciation (*see* 4, above) all the cuts are by Schäufelein. Fifty-five are reprinted from the "Evangelienbuch" of 1516, while seventeen (nos. 4, 6, 8, 11, 13–15, 17, 18, 21, 23, 26, 28, 31, 32, 71, 72) were not used in that work, though they appear to be of the same date as the rest of the series. The "Evangelienbuch" contains three subjects (Adoration of the Magi, Christ among the Doctors, Parable of the Mote and Beam) which do not occur in the "Doctrina." The total number of subjects amounts, therefore, to seventy-five, excluding the Annunciation.
(1) A 2 v. The Nativity. (2) A 3. The Circumcision (signed). (3) A 3 v. Christ in the House of Simon the Pharisee (signed). (4) A 4. Christ taking leave of his Mother before the Passion. (5) A 4 v. The Entry into Jerusalem (signed). (6) B 1. Christ purifying the Temple. (7) B 1 v. The Last Supper (signed). (8) B 2. Christ washing St. Peter's feet. (9) B 2 v. Christ on the Mount of Olives (signed). (10) B 3. The Betrayal (signed). (11) B 3 v. Christ before Annas. (12) B 4. Christ mocked. (13) B 4 v. Christ before Caiaphas. (14) C 1. Christ before Pilate. (15) C 1 v. Christ before Herod. (16) C 2. Christ sent back to Pilate (signed). (17) C 2 v. Pilate washing his hands. (18) C 3. Christ stripped. (19) C 3 v. Christ scourged (signed). (20) C 4. Christ crowned with thorns (signed). (21) C 4 v. Christ shown to the people. (22) D 1. Christ bearing his Cross (signed). (23) D 1 v. Christ nailed to the Cross. (24) D 2. The raising of

the Cross. (25) D 2 v. Christ on the Cross. (26) D 3. The Lamentation beneath the Cross (signed). (27) D 3 v. The Entombment (signed). (28) D 4. Christ descending into Hell. (29) D 4 v. The Resurrection (signed). (30) E 1. The three Maries at the Sepulchre (signed). (31) E 1 v. Christ appearing to St. Mary Magdalen. (32) E (misprinted D) 2. Christ appearing to his Mother. (33) E 2 v. Christ appearing to the Apostles (signed). (34) E 3. The Incredulity of St. Thomas. (35) E 3 v. The Ascension (signed). (36) E 4. The Descent of the Holy Ghost (signed). Here begins the second part of the book, illustrating the Gospels in the liturgical order. (37) F 1. Christ prophesying signs in the heavens (signed). (38) F 1 v. John the Baptist sending his disciples to Christ (signed). (39) F 2. John the Baptist preaching (signed). (40) F 2 v. The Presentation of Christ in the Temple (signed). (41) F 3. The Miracle of Cana (signed). (42) F 3 v. Christ cleansing a leper (signed). (43) F 4. Christ sleeping in the boat (signed). (44) F 4 v. The Parable of the Sower. (45) G 1. Christ addressing the Apostles. (46) G 1 v. The Parable of the Labourers in the Vineyard (signed). (47) G 2. The Temptation (signed). (48) G 2 v. Christ and the Woman of Canaan (signed). (49) G 3. Christ expelling an evil spirit (signed). (50) G 3 v. The feeding of the five thousand (signed). (51) G 4. The Jews attempt to stone Christ (signed). (52) G 4 v. Christ going to his Father (signed). (53) H 1. Nicodemus comes to Jesus (signed). (54) H 1 v. The Parable of the man without a wedding garment (signed). (55) H 2. The Parable of the rich man and Lazarus (signed). (56) H 2 v. Christ teaching from a boat (signed). (57) H 3. Christ weeping over Jerusalem (signed). (58) H 3 v. The Pharisee and the Publican (signed). (59) H 4. Christ cleansing the ten lepers (signed). (60) H 4 v. Christ raising the son of the widow of Nain (signed). (61) I 1. Christ healing the man with the dropsy on the Sabbath (signed). (62) I 1 v. Christ healing a man sick of the palsy. (63) I 2. Christ restoring sight to a blind beggar (signed). (64) I 2 v. Christ and the woman of Samaria (signed). (65) I 3. Christ and the woman taken in adultery (signed). (66) I 3 v. Parable of the guests bidden to a wedding (signed). (67) I 4. Parable of the unmerciful servant (signed). (68) I 4 v. The woman healed of an issue of blood (signed). (69) K 1. Zaccheus in the tree (signed). (70) K 1 v. The raising of Lazarus (signed). (71) K 2. The Coronation of the Virgin. (72) K 2 v. The Last Judgment.

10. [VERGILIUS.] Polydorus Vergilius Urbinas. Von den Erfindern der ding (translated by Marcus Tatius Alpinus). H. Steiner, Augsburg, July, 1544 ; fol.

Purchased from Messrs. Willis and Sotheran, 1858.

The following cuts are by Schäufelein :—

(1) Fol. 3. The Creation of plants, birds and beasts (signed). (2) Fol. 4. The Creation of Eve (signed). (3) Fol. 8 (repeated fol. 116 v.). The Death of Abel (signed). (4) Fol. 61 v. A tree. [86×68]. (5) Fol. 61 v. A gardener planting a tree. [88×70].

The first three cuts [*c.* 141×153] are repeated from "Memorial der Tugent" (nos. 2, 3, and 5).

11. [BABELIUS.] Thomæ Babelii Rationale mysteriorum dominicæ passionis domini nostri Iesu Christi. Joannes Carbo, Vienna, 1550 ; 4to.

Purchased from Mr. Gutekunst, 1874.

(1) M 3 v. Christ on the Cross, between the Virgin and St. John (signed) [100×63]. First used in "Via Felicitatis," Augsburg, 1513.

(2) M 4. The Last Judgment (signed) [101×63]. First used in "Via Felicitatis," 1513.

12. [PEUSCHEL.] Querela Lazari contempti ante fores divitis scripta a Lazaro Peuschelio Noribergensi. Joannes Carbo, Regensburg, 1554 ; 4to.

Purchased from Mr. Wilson, 1873.

(1) A 1 v. Christ on the Cross = 11 (1).

B. 3. Lazarus in Abraham's bosom, the rich man in hell. [93×67.] A bad copy or imitation of Schäufelein, somewhat resembling the composition in the 1514 Plenarium.

13. [STEINMEYER.] Neue Künstliche, | wohlgerissene, vnnd in Holtz ge- | schnittene Figuren. V. Steinmeyer, Frankfort, 1620; 4to. Imperfect, ending with sig. Tt instead of Yy.

Presented by the National Art Collections Fund, 1906.
(1) Ll 2 v. St. Luke, from Schönsperger's New Testament, 1523 (Muther 924).

14. [PFINZING.] Theuerdank. M. Wagner, Ulm, 1679; fol.

Imperfect copy: *see* Vol. I., p. 504. The book should contain, in addition to the same cuts as appear in the first edition (no. 5), one other subject by Schäufelein printed for the first time. *See* Vienna *Jahrbuch*, viii., 73. The title-page of this edition is responsible for the reckless attribution of the whole series of cuts to Schäufelein, which was accepted almost without question till the work was critically examined by Laschitzer for the purposes of the recent Vienna edition.

15. [TREITZSAURWEIN.] Der Weisskunig. Vienna, 1775; fol.

Purchased from Mr. Asher, 1850.
The following cuts are by Schäufelein:—
(1) No. 123. The Blue King conversing with eight men seated in a circle.
(2) No. 200. The battle of Cividale (signed).
The initials H S appear, together with H B, on no. 232, a cut undoubtedly designed by Burgkmair.

16. [TREITZSAURWEIN.] Kaiser Maximilian's Triumph. Vienna, 1796; fol.

Purchased from Messrs. Willis and Sotheran, 1859.
(1–2) Two cuts, nos. 120, 121 in this edition, nos. 127, 128 in that of 1883–84, are by Schäufelein. Each represents ten foot soldiers marching five in a rank, armed in one case with spears, in the other with long swords. No. 120 was cut by Cornelius Liefrinck.

17. [BECKER.] Hans Sachs im Gewande seiner Zeit. Gotha, 1821; fol.

The cuts on fol. 8–10 and 14 are by Schäufelein; that on fol. 21 is a copy.

B.—In the Department of Printed Books.[1]

1. [MARY.] Der beschlossen gart des rosenkrātz marie. Printed for Ulrich Pinder, Nuremberg, 9 Oct., 1505; fol. (Muther 896; Pr. 11030).

A number of the unsigned cuts may be attributed to Schäufelein, but it is not always easy to draw the line, among the small illustrations, between his work and that of Baldung. The following are the chief subjects designed by Schäufelein:—
Between fol. 64 and 65 of vol. ii., the Crucifixion, afterwards used again in "Speculum Passionis," 1507 (back of title).
Vol. i., fol. 122. Frontispiece to Book 4. [122 × 163.]
Vol. ii., fol. 9 v. The pursuit of the Unicorn; allegory of the Incarnation (*see* above, Vol. I., p. 181) [122 × 163].
Vol. ii., fol. 11. A banquet [122 × 163].
Vol. i., fol. 267–269, three subjects [c. 82 × 160].
A long series of subjects [c. 93 × 72]. Vol. i., fol. 10, 12, 20 v., 48 v., 55, 58 v., 90, 90 v., 117, 152, 153, 154, 155, 171, 172, 177, 182, 185. Vol. ii., fol. 11 v., 14, 17, 19, 20 v., 22 v., 24 v., 26 v., 27 v., 28, 31 v., 32 v., 33 v., 38, 38 v., 39 v., 40 v., 41, 167 v. A few subjects of this size, *e.g.*, vol. i, fol. 91 v., 113, 191, 206, 298, are by different hands.

[1] No attempt has been made to give an exhaustive list of books issued after Schäufelein's death in which earlier illustrations were reprinted.

A large proportion of a much longer series [*c.* 65 × 48], distributed over both volumes, must also be ascribed to Schäufelein, but many of these cuts, especially in vol. ii, are by Baldung, and others by inferior hands. It does not appear that Schäufelein designed any of the smallest series of cuts [43 × 36].

2. [TENGLER.] Der neü Layenspiegel. J. Otmar, Augsburg, 18 June, 1511 ; fol. (Pr. 10686).

Five cuts by Schäufelein :—Sig. ☞ 5, § 6, § 6 v., fol. 190, 222. The second is repeated on fol. 258 v. These cuts, important as they are for the study of Schäufelein's development, have not been recognised as his by earlier writers. The fourth subject has been wrongly attributed to Burgkmair. (*Jahrb. d. k. preuss. Kunstsamml.*, xii, 166, 2.) The fifth is reproduced in *Mitt. d. Ges. f. vervielf. Kunst*, 1905, p. 5 ; the whole book is there described (p. 7, no. 1).

3. [AMANDUS.] Henricus Suso, genannt Seuss. J. Otmar, Augsburg, 20 June, 1512 ; fol. (Muther 983 ; Pr. 10689).

Sixteen cuts by Schäufelein, unsigned, of various sizes, following in subject the illustrations to Sorg's edition of 1482. The compositions are usually reversed. *See Mitt. d. Ges. f. vervielf. Kunst*, 1905, p. 7, no. 3, with reproduction (p. 6) of the cut on fol. 55 v.

4. [TENGLER.] Der neü Layenspiegel. J. Otmar, Augsburg, 24 Dec., 1512 ; fol. (Pr. 10691).

The same cuts as in no. 2.

5. [GEILER.] Das Schiff der Penitentz. J. Otmar, Augsburg, March, 1514 ; fol. (Muther 988, Pr. 10693).

On the last page, the Crucifix adored by Prophets and Saints [190 × 145], originally used in Otmar's "Heiligenleben" of 1513 (Muther 901).

6. [BIBLE.] Das Plenarium oder Ewägely buoch. A. Petri, Basle, 24 March, 1514 ; fol. (Muther 904).

Five large cuts [195 × 130] and fifty-two small subjects from the Gospels [90 × 65], some of which are repeated, are by Schäufelein.

7. [CATHARINE.] Hystori und wunderbarlich legend Katharine von Senis. J. Otmar, Augsburg, 1515 ; fol. (Muther 908 ; Pr. 10694).

Title-woodcut (signed) and forty-two illustrations [90 × 65], excluding repetitions, by Schäufelein.

8. [LITURGIES.] Cursus B.V.M. J. Schönsperger, jun. (?), Augsburg, n. d. ; 4to (Pr. 10696, imperfect).

Six cuts, a guardian angel, St. George, St. Andrew, the consternation of the soldiers, the Virgin and Child on the crescent, the Crucifixion. The last of these is the same cut as was used on sig. n 3 v. of "Das leiden Jesu Christi," while the St. George, with the signature CH (presumably that of the woodcutter, since the same monogram is found on a woodcut designed by Urs Graf, Nagler, Mon. ii., no. 113), is described by Bartsch (vii, 494, 1). This last cut is clearly from a design by Schäufelein. It was also used on sig. E 6 of the "Taschen büchlin" printed by J. Schönsperger, jun., 24 March, 1514 (a copy at Bamberg). The angel, Virgin and Child and Crucifixion also occur in the last-named work, which is not the edition described by Muther (no. 903).

9. [SAXONY.] Sassenspegel. S. Otmar, Augsburg, 1 February, 1516 ; fol. (Pr. 10755).

On the last page, the third cut from Tengler's "Neu Layenspiegel," 1511 (no. 2), the Emperor and Electors.

10. [BIBLE.] Das Plenarium oder Ewangely buoch. A. Petri, Basle, 8 August, 1516 ; fol. (Muther 905, imperfect).

The same cuts as in no. 6.

11. [EYBE.] Albrecht von Eybe. Ob ainem sey zu nemen ain Eelich weib. S. Otmar, Augsburg, 1517 ; 4to (Muther 920 ; Pr. 10760).

On the last page, the Last Judgment (signed) [150 × 97], also used in Leonrodt's "Himmelwagen." The portrait of the author on the title-page [140 × 112] seems not to be by Schäufelein (*cf.* no. 2, p. 6).

12. [BIEL.] Der übertrefflichst weg zu der Säligkait. S. Otmar, Augsburg, 29 May, 1518 ; 4to (Pr. 10764).

On back of title-page, the Trinity (signed), the tenth cut of Leonrodt's "Himmelwagen," 1517.

13. [LEONRODT.] Hymelwagen ; Hellwagen. S. Otmar, Augsburg, 20 Nov., 1518 ; 4to (Muther 918 ; Pr. 10769).

Twenty-two cuts, excluding repetitions, by Schäufelein (B. vii, 269, 110-131); all are signed except the seventh. They appeared in the first edition, 1517 (Muther 917).

14. [BIBLE.] Das new Plenariū oder ewangely bûch. A. Petri, Basle, 1518 ; fol. (Muther 906, imperfect).

The same cuts as in no. 6.

15. [PINDER.] Speculum Passionis domini nostri Jesu Christi. F. Peypus, Nuremberg, 11 Oct., 1519 ; fol. (Pr. 11132).

The same cuts by Schäufelein as in the first edition, 1507. The Crucifixion on fol. 56 has been attributed to Schäufelein, but in my opinion wrongly.

16. [LUTHER.] Ain tröstliehs büchlein in aller widerwertigkait ains yeden Christglaubigen menschen. S. Otmar, Augsburg, 1520 ; 4to (Pr. 10800).

On fol. 33 v., the fourteenth cut from Leonrodt's "Himmelwagen."

17, 18. [LUTHER.] Ain Sermon von der Beraytung (Beraitung) zum sterben. (S. Otmar, Augsburg, 1520 ?) ; 4to.

Two slightly different editions (Pr. 10815-6). On the title-page of each is the seventeenth cut of Leonrodt's "Himmelwagen."

19. [LUTHER.] Ain Sermon von dem Wucher. S. Otmar, Augsburg, 1520 ; 4to. (Pr. 10803).

On the title-page, the thirteenth cut of Leonrodt's "Himmelwagen." P. iii, 239, 174.

20, 21. [LUTHER.] Ein . . . predig . . . wie sich ein christen mensch mit freüden bereyten sol zu sterben. A. Petri, Basle, 1520, 1523 ; 4to.

Two editions, each containing the same three cuts from the 1514 "Plenarium."

22. [BIBLE.] Das neü Testament. S. Otmar, Augsburg, 21 March, 1523 ; fol. (Muther 998).

On the title-page the Crucifix adored by Prophets and Saints, as in no. 5.

23. [LUTHER.] Ain betbüchlin Der Zehen gepott. Des Glaubens. Des Vatter vnsers. Vnd des Aue Marien. D. Martini Lutheri. (J. Schönsperger, jun., Augsburg), 1523 ; 8vo.

On the title-page is the small cut of the Infant Christ on a cushion, bearing cross, scourge, etc., that occurs in Schönsperger's N. T. of 1523. The following cuts in the text (coloured) are by Schäufelein :—D 4 v., Christ seated, blessing [92 × 65] ; D 7 v., the Good Shepherd [92 × 65] ; E 4 v., the Dove, [36 × 58] ; E 8 v., Christ on the Cross, turning to l., three persons on either side of the cross [86 × 59] ; H 7., the Annunciation [85 × 60], signed.

24. [BIBLE.] Das neü Testament. S. Otmar, Augsburg, 7 June, 1524 ; fol.

On the title-page the Crucifix adored by Prophets and Saints, as in nos. 5 and 22.

25. [IOHANN, von Eck.] Der Drit Tail Christenlicher Predigen . . . . durch Johan von Eck. A. Weissenhorn, Augsburg, 1531 (–33) ; fol.

Contains forty-four cuts attributed to Schäufelein, first used in the "Heiligenleben," printed by J. Otmar, Augsburg, 1513 (Muther 901).

26. [BIBLE.] Biblia beyder Alt vnnd Newen Testaments Teutsch. H. Steiner, Augsburg, 1534 ; fol. (Muther 926).

Title border [276 × 190], signed. The upper part is an imitation of Beham's border in the Vulgate printed by Peypus in 1530 (Pauli 878). The Creation of Adam and Eve [98 × 182] on fol. 1, also attributed by Muther to Schäufelein, appears to me to be by Erhard Schön ; it may be compared with nos. 32–34 of my catalogue of Schön's works.

27. [BIBLE.] Evangeliorum textus, tam Dominicalium, ut uocant, quam de Sanctis. A. Weissenhorn, Augsburg, 1534 ; 8vo.

Sig. G 5. The Annunciation [86 × 71], unsigned, = Eck, Drit Tail Christenlicher Predigen, 88v. There is a copy of this cut [89 × 68], in Luther, Das Magnificat Verteütschet und auszgelegt (Augsburg, 1521).

28. [CICERO.] Der Teütsch Cicero. H. Steiner, Augsburg, 1535 ; fol.

Fol. 39 v., at the end of the "De Senectute," a death-bed scene, signed. In a later part, "Memorial der Tugent," by Johann von Schwartzenberg, fol. 98–119, are forty-one woodcuts by Schäufelein (B. vii, 261, 55–94), printed on both sides of the page. The death-bed scene, which occurs earlier in the book, is repeated as the thirty-first subject of "Memorial der Tugent." An earlier edition of the whole work appeared in 1534 (Muther 927, 1097).

29. [HERODOTUS.] Herodotus der allerhochberumptest griechische geschichtschreyber (translation by Hieronymus Boner.) H. Steiner, Augsburg, 1535 ; fol. (Muther 1107).

Fol. 96 v. A king on his throne [95 × 155], first used in Boner's translation of Thucydides, 1533 (Muther 925). .

30. [STAFFELSTEINER.] Ein kurtze vnderrichtung, das man einfeltig dem Herrn Jesu Christo nach wandern sol. H. Guldenmund, Nuremberg, 1536 ; 4to.

Undescribed title border containing the Lamb and flag and symbols of the four Evangelists in medallions; in the centre below a flock of sheep beneath Christ on the Cross [163 × 128; opening, 88 × 78].

31. [JESUS CHRIST.] Doctrina, Vita et Passio Iesu Christi. C. Egenolff, Frankfort, 1537 ; 4to. (Muther 913).

The same cuts as in no. 9 (p. 8).

32. [APULEIUS.] Ain schön lieblich, auch kurtzweylig gedichte Lucij Apuleij von ainem gulden Esel. A. Weissenhorn, Augsburg, 1538 ; fol. (Muther 929).

Forty-one cuts by Schäufelein (one signed), commencing at fol. 36. P. iii, 239, 175. The earlier illustrations are by the Master ·NH·, q.v.

33. [BRUNI.] Historien der Rhömer krieg wider die Carthaginenser .... durch Leonhardum Aretinum beschriben. H. Steiner, Augsburg, 7 Oct., 1540; fol. (Muther 1115).

Two cuts repeated from Plutarchus Teutsch and the sea fight first used in Boner's Thucydides, 1533.

34. [BOCCACCIO.] Von den fürnämlichsten Weybern. H. Steiner, Augsburg, 1541 ; fol. (Muther 1118).

On fol. 1, the Fall of Man from "Memorial der Tugent."

35. [BOCCACCIO.] Die gantz Römer Hystori. H. Steiner, Augsburg, 1542 ; fol. (Muther 1120).

On fol. 3, the Death of Lucretia from "Memorial der Tugent."

36. [SACCHI.] (Platina) Von der Eerlichē, zimlichen auch erlaubten Wolust des leibs. H. Steiner, Augsburg, 1542 ; fol. (Muther 1121).

Contains sixteen cuts, eight of which belong to the small series [67 × 72] intended to illustrate an edition of the Decameron which never appeared; eight others are similar in style but of different subjects and dimensions.

37. [VIVES.] Von underweysung ayner Christlichen Frauwen. H. Steiner, Augsburg, 1544 ; fol. (Muther 1126).

Contains eight of the small Decameron cuts, printed two together.

38. [BOCCACCIO.] Von widerwertigem Glück. H. Steiner, Augsburg, 1545 ; fol. (Muther 1127).

Contains three cuts, The Fall, Abraham's Sacrifice, and The Last Judgment, from "Memorial der Tugent"; also two cuts from "Plutarchus Teutsch" and the king on his throne from Thucydides and Herodotus.

39. [PONTHUS.] Ritter Pontus. H. Steiner, Augsburg, 1548 ; fol. (Muther 1130).

On the title-page, Philip, Olympias, and Alexander, from "Plutarchus Teutsch."

40. [SCHERZ.] Schertz mit der Warheyt. C. Egenolff, Frankfort, 1550 ; fol.

Contains two large cuts [176 × 163], P. iii, 238, 173, and twenty small ones, designed for the Decameron.

41. [GOBLER.] Der Rechten Spiegel. C. Egenolff, Frankfort, 1550 ; fol.

Contains Rehoboam from "Memorial der Tugent" and Caius Marius from "Plutarchus Teutsch" (Pt. 3, fol. 209 v., 219 v.).

42. [LONICER.] Naturalis Historiæ Opus Novum. C. Egenolff Frankfort, 1551 ; fol.

Ff. 2, 4, 8. Nine of a series of cuts representing the planting, grafting, and pruning of vines and fruit-trees. One of these had been used in the Polydorus Vergilius printed by Steiner.

43, 44. [ACADEMIES. Salerno.] De conservanda bona valetudine opusculum. Opera et studio J. Curionis, etc. C. Egenolff, Frankfort, 1551, 1553. 8vo. (two editions).

Contain four and five cuts respectively from the small Decameron series.

45. [LOBERA DE AVILA.] Bancket der Hofe und Edelleut. Heirs of C. Egenolff, Frankfort, 1556 ; 8vo.

Contains ten cuts of the small Decameron series.

46. [BIBLE.] Novi Testamenti Iesu Christi historia effigiata. Heirs of C. Egenolff, Frankfort, 1557 ; 8vo.

Sig. g 7. The Scourging of Christ, with Schäufelein's monogram in l. lower corner. Badly cut, perhaps a copy [88 × 61].

47. [ACADEMIES. Salerno.] Conservandæ Sanitatis præcepta saluberrima. Heirs of C. Egenolff, Frankfort, 1559 ; 8vo.

Contains several cuts of the small Decameron series.

48–50. [LONICER.] Kreuterbuch. C. Egenolff, Frankfort, 1560. 1564, 1593 ; fol. (three editions).

Each edition contains seven cuts of the series described under no. 42.

51. [BECKER.] Holzschnitte alter deutscher Meister. Gotha, 1808–1816 ; fol.

The following cuts are by Schäufelein :—
B 32-39, 41-43, E 7. B 37 is the Crucifixion (B. vii, 252, 31) not represented in the Print-room.

WOODCUTS BY SCHÄUFELEIN.

I.—VARIOUS WOODCUTS, 1505–1508. Nos. 1–37.

For numerous unsigned woodcuts published in 1505 *see* list of books, p. 10, no. 1. The signed works of the early period have either the monogram in its first form (S twined round the r. vertical stroke of H), accompanied by one or two shovels, or else a shovel alone without monogram. A drawing in this collection, dated 1509, already has the monogram in its normal later form, in which a small S crosses the horizontal stroke of the H. An early variation of this type may be seen on the woodcut of the death of St. Christopher at Gotha and Dresden, represented here by a reproduction.

† THE LEGEND OF ST. CHRISTOPHER.

Photographs of sixteen subjects, on two sheets, in the Ducal Museum at Gotha, hitherto undescribed. The last subject has Schäufelein's monogram, and the primitive style of the whole series makes it probable that this is the earliest extant cut that bears his signature. The signed subject by itself is also in the Dresden Cabinet. Each cut measures 110 × 89 mm., and is headed by a Latin elegiac couplet describing the subject. The headings to the first four cuts have, however, been cut off. The birth and childhood of St. Christopher, as related, for instance, in Muther no. 1701 (a book with very interesting woodcuts of the Bavarian or "Danube" school), are omitted here. The story is taken up, following the Golden Legend, at the point where the giant Christopher, having set out in search of the mightiest lord on earth, is in the service of a Christian king, whom (1) he leaves because he fears Satan. Christopher (2) encounters Satan himself and enters his service, but quits him (3) when Satan turns back in dread from a wayside cross. Christopher now (4) seeks for Christ, as mightier still than Satan, and meets a hermit, who bids him (5) serve God by carrying passengers across a deep river. As Christopher (6) is sleeping one night in his cabin on the bank, he hears a child's voice asking to be carried over. He bears the child on his shoulders (7), but almost succumbs under the burden. The Child Jesus reveals himself (8). He bids Christopher plant his staff in the ground, and it breaks into leaf. In the city of Samos (9) Christopher's staff again breaks into leaf, and many unbelievers are converted. Christopher (10) is bound and led before the king, Dagnus, who puts him in prison (11), and sends two women, Aquilina and Nicea, to seduce him from virtue. Instead of that, he converts them to the faith, and (12) they pull down an idol in the temple. For this (13) Aquilina is hung, and Nicea, after passing unscathed through fire, is beheaded. Christopher himself (14) is tortured with a red-hot helmet, and condemned (15) to be shot. The arrows, however, avoid him; one recoils and puts out the king's eye. Finally (16) Christopher is beheaded in presence of the king, who recovers his sight by the virtue of the saint's blood, and is converted to Christianity.

1. ST. SEBASTIAN. B. vii, 257, 39.

The saint stands r., pierced by three arrows, with arms raised above his head and bound by the wrists to a tree. An archer stands l. with bow and arrows in his r. hand, while a second kneels in the foreground and winds up his cross-bow. A turbaned man on horseback, attended by four other persons, watches the scene l. Landscape background. The signature (monogram and shovel), which should appear below the bent l. knee of the archer, has been erased.

[378 × 280.] Fair impression, somewhat damaged and backed. No watermark. In the inventory of 1837.

Very rare; the Albertina has an impression with the monogram. Evidently produced under the influence of Dürer's large woodcuts of 1495–1498. Probably earlier than the Passion series, published in 1507.

[2–31.]

THE PASSION. 1507. B. vii, 253, 34.

The Crucifixion appeared in "Der beschlossen gart des rosenkrantz marie," which is dated 9 Oct., 1505. Some of the remaining woodcuts of the series may date from the same year, though they were first published on 30 Aug., 1507, in "Speculum Passionis," printed at the private press of the author, Dr. Ulrich Pinder, physician at Nuremberg. The whole series was reprinted by Vietor, at Cracow, in 1522, in "Zywot wssechmocnego synā bozego pana Jezu krysta," by Balthasar Opeć, a translation from St. Bonaventura (Cracow, University Library, ix. c. 27). A copy of the Last Judgment was used in Bielski, "Kronika Swiata," Cracow, 1554.

2. CHRIST'S ENTRY INTO JERUSALEM.
3. CHRIST PURIFYING THE TEMPLE.
4. CHRIST TAKING LEAVE OF HIS MOTHER.
5. THE LAST SUPPER.
6. CHRIST WASHING ST. PETER'S FEET.
7. CHRIST ON THE MOUNT OF OLIVES.
8. THE BETRAYAL.
9. CHRIST BEFORE ANNAS.
10. CHRIST BEFORE CAIAPHAS.
11. CHRIST MOCKED.
12. CHRIST BEFORE PILATE.
13. CHRIST BEFORE HEROD.
14. CHRIST STRIPPED.
15. CHRIST SCOURGED.
16. CHRIST CROWNED WITH THORNS.
17. CHRIST SHOWN TO THE PEOPLE.
18. PILATE WASHING HIS HANDS.
19. CHRIST BEARING THE CROSS.
20. CHRIST ON THE CROSS.
21. THE LAMENTATION FOR CHRIST.
22. THE ENTOMBMENT.
23. CHRIST DESCENDING INTO HELL, signed.
24. THE RESURRECTION.
25. CHRIST APPEARING TO HIS MOTHER.
26. CHRIST APPEARING TO ST. MARY MAGDALEN.
27. THE INCREDULITY OF ST. THOMAS.
28. THE ASCENSION.
29. THE DESCENT OF THE HOLY GHOST, signed. P. iii, 236, 145.
30. THE CORONATION OF THE VIRGIN.
31. THE LAST JUDGMENT.

[*c.* 235 × 160.] Nos. 2–4, 6–24, 26–28, 30 are impressions without text, not strictly speaking proofs, for they show the same defects in the blocks as the impressions of 1507, and are probably of later date than the book, though still early, as the watermarks prove. On the other hand, they are earlier than the impressions in the edition of 1519, where nos. 9, 10 and 28 show cracks extending from top to bottom of the blocks. These impressions seem, therefore, to have been taken between 1507 and 1519. Nos. 25, 29 and 31 are impressions with text from the edition of 1507, and no. 5 is from that of 1519. The watermark of nos. 2, 8, 9, 11, 14, 17–19, 23, 24, 27, 30 is the large high crown; that of no. 12, the large ox's head with cross and serpent.

Nos. 2, 3, 9, 23 and 28 were presented by Mr. W. Mitchell, 1895; the remainder are in the inventory of 1837. There are also duplicates without text of nos. 9, 11–16, 17–21, and 26 from the Mitchell collection, and of nos. 2, 23, 28 and 30 from the old Museum collection. Most of these are almost equal to the impressions selected, and have the same watermarks.

30a. THE CORONATION OF THE VIRGIN.

A coarse copy in the same direction, reduced in size.

[198 × 151.] Poor impression, from an "Evangelienbuch," printed by Grüninger at Strassburg (1510 or 1513 ?).

Presented by Sir A. Wollaston Franks, K.C.B., 1895.

30b. THE CORONATION OF THE VIRGIN.

Second state of the same copy.

A correction has been made in the face of the Virgin by the insertion of a new piece in the block, whereby the hair is brought lower on the brow.

[198 × 151.] Poor impression, from the "Evangelienbuch" printed by Grüninger in 1515 (Proctor 9937).

Purchased from Mr. Willis, 1848.

The copy in this state also occurs on fol. 86 v. of Geiler von Kaisersberg's "Brösamlein," Grüninger, 24 March, 1517 (Proctor 9941b). These books contain, in the form of large initials, numerous copies from Schäufelein's cuts in the Basle "Plenarium" of 1514.

For a smaller copy [140 × 100], *see* p. 9, no. 9 (71).

32. CHRIST BEARING THE CROSS. B. vii, 251, 28.

St. Veronica kneels and offers her napkin to Christ, who advances to r. in the midst of a procession which issues from a fortified gate l. Two mounted men are seen r., with a hilly and wooded landscape beyond them, and behind Christ we see the Virgin with another holy woman, accompanied by St. John, whose features resemble those of Dürer's St. John in the Great Passion (B. 6 and 10). Near a boy in the foreground l. is the early monogram with two crossed shovels, as in no. 29.

[305 × 213.] A good impression, cut close. Watermark, "Reichsapfel" with star.

Collections: Lely (F. 415), Mitchell.

Presented by Mr. W. Mitchell, 1895.

Repr. in Hirth and Muther's "Meisterholzschnitte," no. 56. One of the best of Schäufelein's early works, and evidently contemporary with the "Speculum" woodcuts. The Veronica and the group of the Virgin and St. John betray the influence of Dürer. The boy in the foreground is an almost exact repetition of a figure by Schäufelein himself in no. 17. The woodcut is rare; there is a fine impression in the Albertina.

32a. CHRIST BEARING THE CROSS. B. vii, 251, 28.

A later impression, with margin [6–8], better preserved, except that the monogram and shovels have been erased. Watermark, gateway with two towers.

In the inventory of 1837.

33. THE CRUCIFIXION. P. iii, 235, 141.

The cross stands exactly in the middle, facing to the front. To l. are St. John, the Virgin and three other women; behind the cross are three men on foot, and to r. a group of men on horseback. Landscape background with an expanse of water. In the centre in front is the early monogram with a slanting shovel in contact with the letters.

[363 × 272.] Good impression without watermark.

Presented by Mr. W. Mitchell, 1895.

Approximately of the same date as the Crucifixion in the "Speculum," which appeared in "Der beschlossen Gart," 1505. The landscape background is inspired by Dürer. Rather rare; a cut impression [340 × 265] is at Wilton House.

34. THE HOLY FAMILY. B. vii, 248, 13.

The Virgin sits, in a building with a vaulted roof, supporting the Child, who stands before her on a cushion. Joseph r. offers an apple. Through

a window over his head a landscape is seen. On a ledge in front l. is the signature, a shovel only.

[222 × 154.] A rather poor impression.
Purchased from Messrs. Evans, 1856.
Evidently an early work. For the round arch with a curtain under it, compare no. 11. Rare; a fine impression in the Albertina, a good one, partly coloured, at Munich.

35. ST. CHRISTOPHER. P. iii, 237, 157.

The saint crosses the water towards the r., carrying the child, wrapped in a voluminous mantle, on his shoulders; to l. the hermit, holding a lantern, kneels on the bank. In the foreground r. is the shovel without monogram.

[222 × 155.] A black, heavy impression on discoloured paper, watermark, small bull's head.
In the inventory of 1837.
To some extent an imitation of Dürer's early St. Christopher, B. 104, which is approximately of the same size.

36. A LANDSKNECHT. B. vii, 266, 99.

A landsknecht, with ostrich plumes and a peacock's feather in his hat, walks to l. with his r. hand raised, and carries a halberd in his l. hand over his shoulder. The signature, a shovel only, is on the ground.

[225 × 118.] Good impression. No watermark.
In the inventory of 1837.
Repr. in Breunner-Enkevoërth, Ser. iii, no. 7, and Hirth, no. 332. An early work. For the costume (shoes, peacock's feather) compare the halberdiers l. in nos. 1 and 32. There is an early drawing of a similar subject in the Museum.

37. CHRIST APPEARING TO ST. MARY MAGDALEN.
B. vii, 175, 8. H. 1978. P. iii, 199, 231 and 236, 144. R.—A26.

Christ stands l., resting his l. hand on the handle of a spade, and giving the benediction with his r. hand to the Magdalen, who kneels before him, holding the jar of ointment in both hands. Between them is a tall, slender tree; behind the tree a low wall, over which a landscape is seen. In the l. lower corner is the (false) monogram of Dürer.

[183 × 183.] Good impression with margin [5]; watermark, gateway with two towers.
In the inventory of 1837.
Attributed by P. and R. to Schäufelein. The faces of Christ and the Magdalen agree so closely with types to be found in the "Speculum Passionis" (*e.g.*, nos. 2, 5, 19, 28, *see* also St. Veronica in no. 32) that there can be little doubt that the present subject is a work of the same artist and time. The foliage is also in his style, though the drawing of architecture is unusual.

II.—VARIOUS WOODCUTS, 1509–1510. Nos. 38–56.

To this period may be assigned a set of at least twenty-four subjects, uniform in dimensions and style, two of which bear the date 1510. I have described them in *Mitteilungen der Gesellschaft für vervielfältigende Kunst*, Vienna, 1905, Heft 1, p. 4. Nineteen of these are woodcuts illustrating the life of Christ, which were not recognised by earlier writers as forming a connected whole.[1] Other subjects (*e.g.*, the

Annunciation, Christ before Herod, the Entombment, the Ascension, the Last Judgment) have probably been lost. The remainder, with one exception (B. 95), are subjects connected with the Virgin and the Saints. Here, again, it is probable that many subjects are lost. The subject to which I gave the number 25 is, as I am now convinced, by Huber, not by Schäufelein. In this set trees are drawn in quite a different manner from that of the first period. Architecture, remaining massive, as in the "Speculum Passionis," is no longer so severely plain, but is enriched with medallions, wreaths, or bizarre ornaments.

I append a list of the subjects at present known to me, mentioning in the case of undescribed or rare woodcuts the collections in which I have seen them. I have not seen the St. Christopher, dated 1510, small folio, mentioned by Nagler, Mon. iii, p. 581, no. 46; it may belong to this series.

1. The Nativity. P. iii, 234, 138b.
2. The Adoration of the Magi. B. vii, 247, 8. P. iii, 234, 138c.
3. The Presentation in the Temple. B. vii, 249, 14.
4. The Jews sending messengers to St. John the Baptist. [233 × 158.] Berlin, Nuremberg.
5. The disciples of the Baptist returning from Christ to their master in prison. P. iii, 238, 171. London, Paris (Courboin 10531).
6. The Miracle at Cana. B. vii, 250, 21.
7. The Last Supper. B. vii, 250, 22.
8. The Agony in the Garden. [231 × 156.] Muther, "Gesammelte Studien," p. 172. Berlin, London, Munich (coloured), collection of the Earl of Pembroke, Wilton House (early chiaroscuro impression, the tone-block light green).
9. The Betrayal of Christ. Basle, Paris (cut), Stuttgart, Vienna (Liechtenstein collection).
10. Christ before Caiaphas. B. vii, 251, 27. Basle, London, Vienna (Albertina, Hofbibliothek and Liechtenstein collection).
11. Christ before Pilate. B. vii, 251, 25. Basle, London.
12. Christ scourged. Basle, London, Vienna (Liechtenstein collection).
13. Christ crowned with thorns. Muther, "Gesammelte Studien," p. 162. Basle, London, Munich.
14. Pilate washing his hands. Basle, London, Vienna (Liechtenstein collection).
15. Christ bearing the Cross. London, Paris, Vienna (Liechtenstein collection).
16. The Crucifixion. B. vii, 252, 31. P. iii, 234, 138d. Basle, Berlin (good).
17. The Lamentation for Christ. B. vii, 253, 32. Berlin, London, Vienna (Albertina).
18. The Resurrection. P. iii, 234, 138e.
19. The Descent of the Holy Ghost. P. iii, 234, 138f.

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20. The Mater Dolorosa and St. Joseph. [232 × 157.] B. vii, 248, 11. Basle, Vienna (Albertina and Hofbibliothek).
21. The Virgin and Child and St. Anne. 1510. B. vii, 248, 12, and 250, 20.
22. St. Roch and St. Sebastian. 1510. B. vii, 257, 37.
23. The Martyrdom of St. Catherine. B. vii, 257, 38.

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24. Pyramus and Thisbe. B. vii, 265, 95. Berlin (cut), London.

Nos. 4, 9, 16, 18, and 20 are wanting in the British Museum collection.

38. THE NATIVITY. P. iii, 234, 138b. C.D. *Mitt.* 1.

The Child lies on the ground, with ox and ass standing near him, in an open shed with sloping roof. The Virgin kneels l.; Joseph stands r.

[1] For a partial recognition of their continuity, *see* B. vii, 250, 19–22 (B. 19, however, though uniform in dimensions with this set, is much later in style), and the note on B. 27. P. and Muther describe the five subjects which were published in Schönsperger's "Evangelienbuch" in 1512 and 1513. *See Centralblatt für Bibliothekswesen*, 1895, p. 428, for a description of two editions, both different from Weigel 20074 in Georg's Antiquariat, Basle, and St. Peter's Stiftsbibliothek, Salzburg, respectively. The Resurrection is said not to be by Schäufelein.

with a candle, and a shepherd stands bareheaded near the wall l. In the sky are two angels with a scroll. Signature below in the centre.

[228 × 157.] Late impression, coloured. No watermark.
In the inventory of 1837.
This cut was used in the "Evangelienbücher" of 1512 (fol. 9) and 1513 (Muther 898, 899),

39. THE ADORATION OF THE MAGI.
B. vii, 247, 8. P. iii, 234, 138 c. C. D. *Mitt.* 2.

The Virgin and Child are seated r. in a ruined building with a flat, thatched roof, on which shrubs are growing. Caspar kneels before them, offering gold. Melchior and Balthasar stand behind him with vessels of frankincense and myrrh, and two attendants stand farther back. The head of an ox is seen r. and that of a dog l. The signature is on a wall above the ox's head.

[233 × 157.] Good impression, on paper stained brown. No watermark.
Presented by Mr. W. Mitchell, 1895.
This cut was also used in the "Evangelienbücher" of 1512 (fol. 15) and 1513.

39a. THE ADORATION OF THE MAGI. B. 8. P. 138 c. C. D. *Mitt.* 2.

A later impression; on the margin below, 11 mm. wide, is printed the name of Hans Guldenmundt. No watermark.
In the inventory of 1837.

40. THE PRESENTATION OF CHRIST IN THE TEMPLE.
B. vii, 249, 14. C. D. *Mitt.* 3.

The Virgin kneels l., holding a pair of pigeons in her hands; Joseph and two other men stand behind her. The Child is laid on the altar, supported by a priest; another priest holds a book, and a third a taper. Signature on the step of the altar.

[219 × 153.] Late impression, cut, border-line drawn with Indian ink. No watermark.
In the inventory of 1837.

41. ST. JOHN THE BAPTIST IN PRISON. P. iii, 238, 171. C. D. *Mitt.* 5.

St. John l. is conversing through the barred window of his prison with the two disciples whom he had sent to Jesus (Matth. xi., 2, Luke vii., 19). Jesus himself appears, standing behind them. A soldier armed with halberd and sword sits l. guarding the prison; near his feet is the signature.

[234 × 158.] Good, early impression. Watermark, small ox's head.
Presented by Mr. W. Mitchell, 1895.
Repr. in Hirth and Muther's "Meisterholzschnitte," no. 53. A woodcut in "Doctrina, Vita et Passio Jesu Christi" (sig. F 1 v.) represents the two disciples actually talking to Jesus outside the barred window of St. John's prison.

42. THE MIRACLE AT CANA. B. vii, 250, 21. C. D. *Mitt.* 6

The Virgin is seated at table among the wedding guests. Christ stands l., blessing the water in six vessels, two of which a servant holds in his hands. Signature in the foreground. Double border.

[234 × 159.] Late impression. No watermark.
In the inventory of 1837.

43. THE LAST SUPPER. B. vii, 250, 22. C. D. *Mitt.* 7.

Christ and the apostles are grouped about a round table in a room with renaissance decoration. St. James is seated at Christ's right hand, St. Peter at his left ; St. John leans his head on the Lord's bosom. Judas is seated l., holding the money-bag. Signature on a wine-cooler.

[233 × 157.] Good impression on stout paper. No watermark.
Presented by Mr. W. Mitchell, 1895.

43a. THE LAST SUPPER. B. 22. C. D. *Mitt.* 7.

[228 × 156.] Late impression on white paper, the block much worn ; re-touched with Indian ink. No watermark.
In the inventory of 1837.

44. THE AGONY IN THE GARDEN. Muther, Ges. Stud., p. 172. C. D. *Mitt.* 8.

Christ kneels in profile to l. at the foot of a rock, on a ledge of which a chalice is placed, while an angel hovers above it. The three apostles sleep in the foreground, and soldiers, guided by Judas, enter the garden r. Monogram below l. on a scroll ; the shovel below it.

[228 × 156.] Late impression on white paper. No watermark.
In the inventory of 1837.
Rare. The Munich impression, mentioned by Muther, is an early one, coloured, with wide scarlet margin. There are other impressions at Berlin and Wilton House.

45. CHRIST BEFORE CAIAPHAS. B. vii, 251, 27. C. D. *Mitt.* 10.

The high priest, wearing a mitre, is seated r. Christ, whose hands are tied with a cord, stands before him with bowed head, surrounded by soldiers and accusing Jews. A wreath is suspended overhead in front of a round arch on which the signature is placed.

[231 × 156.] A rather late impression. Watermark, small high crown.
In the inventory of 1837.
Rare. The late impression in a *passe-partout*, described by B., is in the Hofbibliothek, Vienna. The Albertina also has a late impression. B. calls the subject "Christ before Annas," but only Caiaphas would wear the mitre. Though Caiaphas is not rending his robes, the scene corresponds well with the description in St. John's Gospel, xviii, 19–24.

46. CHRIST BEFORE PILATE. B. vii, 251, 25. C. D. *Mitt.* 11.

Pilate, standing l., leans over a low wall and speaks to Jesus, who stands r. surrounded by guards. A scribe with a document in his hand stands between the accused and his judge, and a man in the foreground with bent knee puts out his tongue with a mocking gesture. Signature in r. lower corner.

[239 × 162.] The subject [228 × 155] is enclosed in a *passe-partout*, apparently of architectural design, of which only a fragment is preserved. Sharp, early impression. Watermark, large ox's head with cross and serpent.
In the inventory of 1837.

47. CHRIST SCOURGED. C.D. *Mitt.* 12.

Near the middle Christ is bound to a pillar, similar in architecture to those in no. 40. He is surrounded by officers and gaolers, one of whom is beating him with rods, while another tugs at the cord about his waist, and a third plucks out his hair. Signature in r. lower corner.

[229 × 156.] A rather late impression. Watermark, small high crown.
In the inventory of 1837.
Rare ; there is another impression in the Liechtenstein collection, Vienna.

48. CHRIST CROWNED WITH THORNS.
Muther, Ges. Stud., p. 162. C.D. *Mitt.* 13.

Two men are pressing down the crown of thorns with a bar, while a third is aiming at Christ's head with a stick. Pilate and two other officers look on. Signature on a wall at top l.

[230 × 156.] Sharp, early impression. Watermark, small "Reichsapfel."
In the inventory of 1837.
Rare; Muther describes the Munich impression.

48a. CHRIST CROWNED WITH THORNS.
Muther, Ges. Stud., p. 162. C.D. *Mitt.* 13.

[234 × 156.] A slightly later, blunter impression, mutilated at the top, and incorrectly restored.
Presented by Mr. W. Mitchell, 1895.

49. PILATE WASHING HIS HANDS. C.D. *Mitt.* 14.

Christ l., wearing the crown of thorns, followed by soldiers, is being led away towards the front from the presence of Pilate, who sits r. on a throne with renaissance ornament at the back and washes his hands in water which a servant pours from an ewer. The monogram and shovel, wide apart, are in the foreground r.

[233 × 158.] Sharp, early impression, on white paper without watermark.
In the inventory of 1837.
Rare; there is another impression in the Liechtenstein collection, Vienna.

50. CHRIST BEARING THE CROSS. C.D. *Mitt.* 15.

Christ, advancing to l., is escorted by two soldiers and followed by the Virgin and St. John, who are passing through the city gate. Simon of Cyrene helps to bear the cross, and Veronica kneels r. with her napkin. Beyond the cross we see a rider and a soldier with a halberd. Landscape background. Monogram (on a scroll) and shovel in l. lower corner.

[232 × 156.] Sharp, early impression. No watermark.
In the inventory of 1837.
Rare; other impressions at Paris and Vienna (Liechtenstein collection).

51. THE LAMENTATION FOR CHRIST. B. vii, 253, 32. C.D. *Mitt.* 17.

The body of Christ, at the foot of the cross, is surrounded by mourners. Joseph of Arimathea stands l., holding in both hands a large jar of ointment. Landscape background. Signature in r. lower corner.

[231 × 156.] Good impression, somewhat discoloured. No watermark.
In the inventory of 1837.
Rare; the Albertina has a fine impression.

52. THE DESCENT OF THE HOLY GHOST. P. iii, 234, 138f. C.D. *Mitt.* 19.

The Virgin sits in the middle, surrounded by the twelve Apostles who stand or kneel. Flames fall from the Holy Ghost and alight upon the heads of all present. On the wall are two medallions with heads. Signature below in the middle.

[232 × 157.] Fair impression, lightly coloured, with text on back, from one of the younger Schönsperger's editions of Geiler's "Evangelienbuch," 1512 (fol. 84) and 1513.
In the inventory of 1837.

52a. THE DESCENT OF THE HOLY GHOST. P. 138f. C.D. *Mitt.* 19.

[233 × 158.] A later impression, better printed and uncoloured, from Schönsperger's New Testament, Augsburg, 1523 (Muther 924). On the back is the title, "Das Ander Teyl desz / Euangeli Sanct Lucas / von der Apostel / Geschichte," followed by a cut of the infant Christ with the instruments of the Passion.
Presented by Mr. W. Mitchell, 1895.

53. ST. ROCH AND ST. SEBASTIAN. 1510. B. vii, 257, 37. C. D. *Mitt.* 21.

St. Roch l. and St. Sebastian r., each with a nimbus, and bare-headed, stand in front of a portico of renaissance architecture, with suspended wreaths. Mountains l. Monogram in the foreground on a tablet; shovel l.; in r. upper corner the date 1510 reversed.

[231×154.] Good, early impression. Watermark, small ox's head.
Presented by Mr. W. Mitchell, 1895.
Repr. in Hirth and Muther's "Meisterholzschnitte," no. 54. This state is also at Vienna (Albertina).

53a. ST. ROCH AND ST. SEBASTIAN. B. 37. C. D. *Mitt.* 21.

Second state. The date has been almost entirely obliterated.
[230×152.] Still a good impression, though the block is somewhat worn. Watermark, small shield with Augsburg arms.
In the inventory of 1837.

54. THE VIRGIN AND CHILD WITH ST. ANNE. 1510.
B. vii, 248, 12 and 250, 20. C. D. *Mitt.* 22.

St. Anne sits l., near a portico, with suspended wreath, holding the infant Christ on her lap; the Virgin kneels adoring her child. On a table r. a jar, knife, and some fruit; behind a wall a date-palm, sea beyond. In l. lower corner monogram, shovel and date 1510 reversed.

[231×153.] Early impression, but discoloured, damaged and mended.
Purchased from Messrs. Evans, 1856.
There are impressions of this state at Oxford (Bodleian) and Vienna (Albertina and Liechtenstein collection).

54a. THE VIRGIN AND CHILD WITH ST. ANNE. B. 12, 20. C. D. *Mitt.* 22.

[228×156.] Second state, the date removed. Late impression on white paper without watermark.
In the inventory of 1837.
Modern,[1] evidently unacquainted with the first state of this woodcut, assigns it to Schäufelein's latest period.

55. THE MARTYRDOM OF ST. CATHERINE. B. vii, 257, 38. C. D. *Mitt.* 23.

The Saint, crowned, kneels r. with folded hands, near the broken wheel, awaiting the headsman's sword. Fire and stones fall from heaven upon her would-be executioners, some of whom are fallen to the ground, while others hurry away l. Trees l., water r., and beyond it a castle on a hill. Signature in the foreground l.

[251×176.] The subject [231×153] is enclosed by a second border-line or plain *passe-partout*, separated from the inner line by an interval of 10 mm. Fine, early impression. Watermark, high crown.
In the inventory of 1837.
An early impression is in the v. Lanna collection at Prague (Singer 6222).

[1] *Jahrb. d. kunsthist. Samml. d. Allerh. Kaiserhauses*, xvii, 371.

56. PYRAMUS AND THISBE. B. vii, 265, 95. C. D. *Mitt.* 24.

Pyramus lies r. under a tree, holding with his r. hand the hilt of a dagger which is plunged into his body. Thisbe stands bending over him, wringing her hands. Behind her is the lion. Landscape background. Monogram r. on a tablet suspended from a branch; shovel in l. lower corner.

[230×156.] Good, early impression. No watermark.
Collection: Lely (F. 415).
In the inventory of 1837.
Modern strangely assigns this subject, like no. 54, to Schäufelein's latest period.

56a. PYRAMUS AND THISBE. B. 95. C. D. *Mitt.* 24.

[228×153.] Another impression, also good, not so black, slightly cut. No watermark.
Collections: Liphart (F. 328), Mitchell.
Presented by Mr. W. Mitchell, 1895.
Repr. in Hirth and Muther's "Meisterholzschnitte," no. 55.

III.—VARIOUS WOODCUTS, 1511–1515. Nos. 57–91.

This group includes a number of Schäufelein's early Augsburg illustrations and some few separate woodcuts of the same period. The small illustrations, nos. 58–73, belong to sets used in a number of devotional works, "Via Felicitatis," "Taschenbüchlein," "Das Leiden Jesu Christi," etc., published by Schönsperger, jun., during the years 1513–1516, and sometimes reprinted later.

57. AN ILLUSTRATION TO TENGLER'S "NEU LAIENSPIEGEL." C.D. *Mitt.* p. 7, no. 1a.

Interior of a room. The author, Ulrich Tengler, sits l. at a desk, behind which another person stands. R. stand Sebastian Brant and Jacobus Locher (Philomusus), authors of the prefaces, and two other men, looking up at a vision of the Coronation of the Virgin. A mirror (Laienspiegel) reflecting light on all sides is on a wall at the back of the room.

[190 × 134.] Good impression, with text on the back from the edition of 24 Dec., 1512 (the first edition is dated 18 June, 1511, *see* p. 11, no. 2).
Presented by Mr. W. Mitchell, 1895.
This cut was attributed to Schäufelein while still in Mr. Mitchell's collection. It is one of five illustrations, in all of which his style plainly appears. They are allied to the group of 1510, though the figures are drawn on a much smaller scale.

† THE LAST JUDGMENT.

Facsimile of the last cut in Tengler's "Neu Laienspiegel." From *Mitt. d. Ges. f. vervielf. Kunst*, 1905, p. 5 (described p. 7, no. 1e).

[58–66.]

Cuts from "Via Felicitatis."

58. FRONTISPIECE. Nagl. Mon. iii, p. 571, no. 19 (2).

In the foreground, Christ as judge; l. angels raising souls from purgatory; r. the jaws of hell. Farther back, Christ standing, crowned with thorns, a man at his side; a man rides up from r., to whom St. Peter turns, pointing to Christ; the Virgin and other saints kneel l. Farther back again, Christ, on the cross, holds out a key to a priest l., who is absolving a penitent; on the priest's chair are the monogram and shovel. R. the penitent thief; between his cross and that of Christ two men kneel, and a child clings to a tree.

[115 × 77.] Good impression. On the back, printed in red, the title "Via felicitatis." (Schönsperger ? Augsburg, 1513. Muther 900; copies at Munich, Hof- und Staatsbibliothek, Asc. 5058, and Augsburg, Stadt-und Kreisbibliothek).
Presented by Mr. W. Mitchell, 1895.
The block was used at Thierhaupten in 1594 (Nagler). On "Via Felicitatis" *see* Kraenzler in *Kunstchronik*, 1878, no. 1. The book contains twenty-five different cuts by Schäufelein, twelve of which are reproduced by Muther, nos. 178–183.

59. A GROUP OF ANGELS. B. vii, 258, 44.

Three angels are clearly seen in the foreground standing with folded hands and looking down; the heads and wings of others appear behind; rays stream down from the sky. Signature in r. lower corner.

[100 × 63.] Early impression without text on thin white paper, margin [7–10]. In the inventory of 1837.
Used on fol. 132 v. of "Via Felicitatis."

60. THE AUXILIARY SAINTS. B. vii, 258, 47.

SS. George, Pantaleon, and Erasmus are conspicuous in front; the heads of the remainder of the fourteen "Nothelfer" appear behind them.

[100 × 64.] Similar impression to no. 59.
In the inventory of 1837.
Used on fol. 146 (misprinted 156) of "Via Felicitatis," and on sig. d 7 of "Taschenbüchlin," J. Miller, Augsburg, 1516, 8vo. (Muther 910, Berlin, Kupf.-Kab., no. 27).

61. A MAN KNEELING AT THE WINDOW OF A CHARNEL HOUSE.

A church l. The kneeling man faces r. The signature is on the wall of the charnel house.

[100 × 63.] Fair impression, with text in German and Latin from a late XVI century book on the back.
Presented by Mr. W. Mitchell, 1895.
Used on fol. 98 of "Via Felicitatis."

62. THE ANNUNCIATION. P. iii, 230, 43a.

The Virgin sits r., a book on her lap. Over her head, beneath a canopy, is the Dove. Gabriel, holding a wand in his l. hand, enters l. On a ledge in the middle is a pot of lilies, beyond it a trellis and trees.

The signature, originally present in l. lower corner, has disappeared from the block.

[100 × 62.] Late impression (Derschau).
Purchased from Mr. Bihn, 1875.
Used on fol. 40 v. of "Via Felicitatis."

63. THE VIRGIN AND CHILD WITH ST. ANNE. P. iii, 230, 43c.

The Virgin sits l., holding the Child in her lap; St. Anne sits r., holding out both hands; overhead the Dove. Signature in l. lower corner.

[100 × 63.] Late impression (Derschau).
Purchased from Mr. Bihn, 1875.
Used on fol. 52 of "Via Felicitatis," and on sig. e 8 v. of "Taschenbüchlin," 1516.

64. THE TRINITY. B. vii, 258, 42.

The First and Second Person of the Trinity are seated; the Dove is poised over them. Signature below in the middle.

[99 × 63.] Late impression (Derschau).
Purchased from Mr. Bihn, 1875.
Used on fol. 115 v. of "Via Felicitatis."

65. THE TWELVE APOSTLES. B. vii, 258, 45.

The Apostles stand grouped closely together; SS. Peter, John and Paul are prominent. Signature below in the middle.

[100 × 62.] Late impression (Derschau).
Purchased from Mr. Bihn, 1875.
Used on fol. 134 of "Via Felicitatis."

66. THE LAST JUDGMENT. B. vii. 258, 43.

Christ as Judge, seated on a rainbow. The Virgin kneels l., St. John the Baptist r. Signature below in the middle.

[99 × 63.] Late impression (Derschau).
Purchased from Mr. Bihn, 1875.
Used on fol. 167 v. of "Via Felicitatis." *See* also p. 9, no. 11 (2).

67. ADAM AND EVE. THE FALL.

Adam stands to l. of the tree, his back to the spectator, his head in profile to r. Eve stands r. facing the spectator, with her head turned towards Adam, to whom she offers the apple in her l. hand. Her r. arm is raised and the hand hidden behind the tree. The serpent is coiled round a branch; the head of a stag is seen in the shade l. Signature below l.

[85 × 61.] Good, early impression, placed within the *passe-partout* [142 × 95] designed (probably by Burgkmair) for "Das Leiden Jesu Christi," 1515. This cut does not belong to that book, and I have not discovered where it appeared.
In the inventory of 1837.

68. ADAM AND EVE. THE EXPULSION. B. vii, 246, 2.

The angel r. with uplifted sword is driving away Adam and Eve to l. Trees in background; signature low down in the middle.

[86 × 61] Old impression, not so good as no. 67; narrow margin.
In the inventory of 1837.

69. THE ADORATION OF THE MAGI.

The Virgin is seated in the middle under an arch. Caspar kneels r.; Melchior stands r. raising his crown from his head; Balthasar stands l. Signature on the wall over the latter's head.

[84 × 60.] Late impression; narrow margin.
In the inventory of 1837.

70. THE LAMENTATION FOR CHRIST. P. iii, 230, 43 f.

The body of Christ rests on the arms of Nicodemus at the foot of the cross. Joseph of Arimathea stands l.; St. John, the Virgin, and another woman are also present. No signature.

[86 × 60.] Late impression.
Purchased from Mr. Bihn, 1875.
Used on sig. o 4 v. of "Das Leiden Jesu Christi," 1515.

71. THE RESURRECTION.

Christ stands in the foreground near the end of the tomb, pointing upwards with his r. hand and holding the banner in his l. R. lies one of the sleeping guards. Farther back the three Maries have just entered the garden. Signature below r. on a ledge near the tomb.

[86 × 60.] Good, early impression.
In the inventory of 1837.

72. THE DEATH OF THE VIRGIN. B. vii, 249, 15. P. iii, 230, 43 h.

The Virgin, lying on her bed, around which the apostles are grouped, receives a taper from the hands of St. John. An apostle with a hood over his head sits l. reading. The signature is on a chest at the foot of the bed.

[86 × 59.] Late impression (Derschau).
Purchased from Mr. Bihn, 1875.

73. ST. VERONICA WITH SS. PETER AND PAUL. P. iii, 230, 43 g.

St. Veronica stands in a niche with St. Peter r. and St. Paul l. No signature.

[85 × 60.] Late impression (Derschau).
Purchased from Mr. Bihn, 1875.

73*. ST. GEORGE. B. vii, 494, 1. Nagl. Mon. ii, no. 113, 3.

The saint, riding to l., raises his sword to strike at the prostrate dragon, already transfixed by his spear. The princess kneels r.; on a hill l. a fortified town. In the l. lower corner the monogram of the woodcutter .

[93 × 67.] Old impression; no text on the back; no watermark.
Purchased at the Durazzo sale, 1873.
This subject is not by the same artist as the other woodcuts connected with it by Nagler. It occurs on sig. E 6 of the "Taschen büchlin" printed by Hans Schönsperger, jun. at Augsburg, 24 March 1514; 4to. (Weller 856), a copy of which I have examined at Bamberg (*see* p. 11, no. 8). It is there found as one of a long set of woodcuts designed by Schäufelein, and I am convinced that the monogram on

this subject is that of the woodcutter. The block is preserved and late impressions are to be found in Becker's edition of the Derschau blocks (C 17).

Nagler, not recognising that the design of the St. George is by Schäufelein, leaves it an open question whether the monogrammist was a draughtsman or a woodcutter. The fact that his signature also occurs on a woodcut signed by Urs Graf makes it certain that he must have cut blocks designed by other artists. As a collaborator with Graf, Nagler assumes that he lived at Basle, but not only does the St. George appear, as we have seen, in a book printed by Schönsperger junior at Augsburg, but even the lute player (Nagler 4) signed by Graf is found in another book from the same press (Pr. 10745; a copy, retaining both monograms, in Pr. 11587, Schobser, Munich). I do not know the two woodcuts dated 1515 mentioned by Nagler (1, 2).

† ST. BRIDGET GIVING THE RULE TO HER ORDER.

St. Bridget, in monastic dress, a crown at her feet, sits on a low seat in front of a wall and gives a book with either hand to kneeling groups of four monks r. and five nuns l., who wear the Brigittine habit. An angel stands with hands folded at the Saint's r. shoulder; the Holy Ghost hovers over her head. Two male saints, holding empty scrolls, stand behind the wall, looking over. In the background is a genealogical tree of the Brigittine order, in two stems, each with four branches, with scrolls attached. St. Bridget herself, with a book, is recognisable l. and her daughter, St. Catherine of Sweden, with lily and lamp, r. The arms of Sweden r. rest on the wall. At the top of the tree Christ and the Virgin Mary are seen in the clouds. No signature. Near the r. lower corner is the date 1513, rather indistinct.

Photograph of the only known impression [242 × 222], in the Hofbibliothek, Vienna, on thick paper, not very early.

I recognised this woodcut in 1900 as a work of Schäufelein; it is very characteristic of his manner at this date. It must be observed, however, that the heads of the monks and nuns have been inserted; the new blocks which contain them were evidently drawn by Leonhard Beck, whose work in "Theuerdank" they resemble closely. This woodcut has already been mentioned in Vol. I, p. 254, *note* 1.

74. THE CRUCIFIX ADORED BY PATRIARCHS AND SAINTS.

P. iii, 232, 133.

The crucifix, with the holy dove poised over it, is adored by four groups of kneeling worshippers, separated by a band of clouds. Below the clouds are patriarchs and prophets l., among whom Abraham and Isaac, Moses and St. John the Baptist are recognisable, and Apostles r. with St. John and St. Paul in the foreground; St. Peter occupies a position between the two groups. Above the clouds are a group of female martyrs l. and a number of men r., either saints or members of the church militant. Schäufelein's monogram and shovel are near St. Paul's sword, and the signature of the woodcutter, ⅄ı[1], appears on the clouds.

[190 × 145.] Good impression, with two lines of text below, "Gloriosa dicta sunt de te . . . . in secula seculorum laudabunt te," and on the back the colophon of

[1] Nagl. Mon. iv, no. 1475. Presumably an Augsburg woodcutter. As Dr. W. Schmidt has pointed out (*Repert. f. Kunstw.*, xvi, 254), the same signature occurs on one subject, "Khünig Ludwig jn Vngern," of the series, "Die Wunder von Maria Zell," which Dr. Schmidt attributes to Wolf Huber, whereas I believe it to have been produced in Augsburg. The cut in question must be attributed, as Dr. Dörnhöffer remarked in a letter to me, to Jörg Breu. The woodcuts reproduced by Hirth in 1883 are now at Berlin; there is a second set, wanting two subjects, in the Liechtenstein collection at Vienna.

Geiler von Kaiserberg's "Schiff der Penitenz," printed at Augsburg by J. Otmar, March 1514 (Muther 988, Proctor 10693).

In the inventory of 1837.

The cut first appeared in J. Otmar's "Heiligenleben," 1513 (Muther 901). It was used again in S. Otmar's editions of the New Testament printed in 1523 and 1524 (Muther 998). The lower part of this composition may be compared with a drawing by Schäufelein (pen and ink tinted with water colour) in the British Museum, which has similar groups of patriarchs and apostles. The upper part of the drawing represents the Coronation of the Virgin.

75. THE ARMS OF HARTMANN SCHEDEL. P. iii, 238, 172.

The shield and crest, a blackamoor's head wearing a wreath, stand on grass under a round arch with renaissance ornament from which a wreath of flowers and fruit is suspended. Monogram on the ground.

[211 × 160.] Late impression (Derschau).

Duplicate from the Franks collection of book-plates, bequeathed 1897.

Before 1514, when Schedel died. The architecture has ornaments (medallions, wreaths), which remind us of the 1510 cuts, but the capitals are more ornate. The grass is treated exactly as in the first of Schäufelein's cuts in the Triumphal Procession (1775, no. 120).

76. A TITLE BORDER.

A wide border with only a small opening [45 × 40] to contain a title. At the top Christ is seated in clouds, bending to l., holding the orb in his l. hand. Below are three men in a landscape, arguing; long winding scrolls rise l. and r. Monogram on the ground towards the l. side.

[157 × 121.] Old but late impression, after the block had been much used.

In the inventory of 1837.

Undescribed; I have not been able to ascertain in what book the border was used. An approximate date is given by the fact that the composition is borrowed from Burgkmair's border to Ricci's "Dialogus in Apostolorum Symbolum," J. Miller, Augsburg, 1514, 4to. (Muther 867). The style agrees well with that date.

77. THE ANNUNCIATION. B. vii, 246, 6.

The Virgin kneels l. at a prie-dieu near her bed, in a building of handsome renaissance design. Gabriel stands on steps r. delivering his message. The Almighty appears in the clouds with attendant cherubim. Monogram on the base of a column and shovel on the end of a step. In the foreground l. is a vase standing on a rug thrown over a chest.

[283 × 197.] Old impression, but not early. Watermark, a small orb in a shield, over the letter þ.

In the inventory of 1837.

Probably about 1514; closely allied to no. 76. The drapery of Gabriel may be compared with that of the angel in the Brigittine woodcut of 1513 at Vienna. Muther dates this subject much later, regarding it as contemporaneous with the Apocalypse (1523). A very fine early impression at Berlin, with German text below, is reproduced in Lippmann's "Engravings and Woodcuts by Old Masters," i, 40.

78. THE MAN OF SORROWS. B. vii, 257, 41.

Christ, half length, crowned with thorns, stands facing the spectator, and raises his r. hand. A mantle is held behind his back by two angels. This composition is enclosed in an architectural frame, drawn on the same block, with a shell ornament at the top, under which a weeping child is seated,

and an oblong panel below containing two children who hold a wreath from which a mirror is suspended. Over the wreath is a tablet containing Schäufelein's monogram and a space which may in an earlier state have contained a date, and over the tablet is a mask emerging from leaves, in the taste of Hopfer's borders.

[242 × 171.] Good impression, not very early; damaged and restored by hand immediately over Christ's head. Watermark damaged and indistinct.
Purchased from Messrs. Colnaghi, 1852.
Muther dates this subject, with the Annunciation, about 1523. Some support is given to this view by the fact that Schäufelein used a very similar shell ornament for the tops of the niches which contain St. Barbara and St. Elizabeth on the wings of the Ziegler altarpiece at Nördlingen, painted in 1521.[1] Modern[2] dates the woodcut 1522 (*sic*) by comparison with the Christ (Ecce Homo) in the same picture. But the drawing of the figures seems to me characteristic of an earlier period, 1513-1515, and the nearest parallel to the wreath may be found in the Annunciation, which I refer, on other grounds, to that date. The same shell ornament was used at a much earlier date by an Augsburg artist, Hans Burgkmair, in his drawing (at Berlin) for the Madonna painted in 1509 (at Nuremberg, Germanic Museum, no. 170).

[79–84.]

CUTS FROM THE PLENARIUM, PRINTED BY A. PETRI, BASLE, 1514.

79. THE NATIVITY. P. iii, 229, 9a, and 235, 139b.

In a ruined building the Virgin kneels r., adoring the new-born child, and Joseph stands l., sheltering the flame of a taper with his hand. A shepherd stands in the doorway, and another is seen approaching, beyond a wall. Landscape background. Monogram (on a tablet) and shovel in l. lower corner; initials of the woodcutter, MA[3], on the base of a column behind Joseph.

[198 × 129.] Good impression; German text on the back.
In the inventory of 1837.

79a. THE NATIVITY.

[194 × 150.] Copy in the same direction, enlarged to r., retaining Schäufelein's monogram, but not that of the woodcutter. From fol. 8 v. of Geiler's "Evangelienbuch," printed by Grüninger at Strassburg in 1515 (Proctor 9937). Lightly coloured.
Purchased from Mr. Willis, 1848.

80. THE ADORATION OF THE MAGI. B. vii, 247, 9.

The Virgin sits r. with the child upon her knees. Caspar kneels before them, offering gold coins in a box. Melchior stands l., taking off his crown with his l. hand, and Balthasar stands behind. Landscape background. Schäufelein's monogram and that of the woodcutter HF[4], on a column l.

[198 × 130.] Good impression. German text on back.
In the inventory of 1837.

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[1] *Klassischer Bilderschatz*, xii, 1617.
[2] *Jahrb. d. kunsthist. Samml. d. Allerh. Kaiserhauses*, xvii, 371.
[3] Nagl. Mon. iv, no. 1540. The monogram belongs in all probability to an Augsburg, not a Basle, woodcutter.
[4] Nagl. Mon. iii, no. 896, p. 314, 2. This is not a Basle woodcutter, but more probably the Hans Franck who was associated with Jost de Negker in cutting the Triumphal Procession of Maximilian. *See Burlington Magazine*, 1907, x, 320.

81. THE CRUCIFIXION. B. vii, 252, 30.

Christ on the cross, to l. St. John, Mary and two other women ; to r., Pilate, the centurion and others. Monograms of Schäufelein and the wood-cutter HF[1] on the ground l.

[200 × 131.] Good impression. German text on back.
Presented by Mr. W. Mitchell, 1895.

82. THE DESCENT OF THE HOLY GHOST. P. iii, 235, 139a.

The Virgin, with folded hands, is seated in the midst of the Apostles, two of whom kneel l., while the rest stand. Overhead the Dove, in clouds. Landscape background. No signature.

[198 × 130.] Fair impression, rather blunt. Low German text on the back in Adam Petri's type. In the inventory of 1837.

83. ST. JOHN THE BAPTIST REPLYING TO THE QUESTIONS OF THE JEWS.

St. John l. leans over a wooden rail, addressing three of the priests and Levites sent by the Pharisees ; trees in the background. No signature.

[92 × 66.] Late impression with Latin text on the back from S. Münster's "Cosmographia." It occurs on p. 630 of the 1550 edition.
In the inventory of 1837.
The fourth of fifty-two small cuts which illustrate the "Plenarium" of 1514 and subsequent editions. For the subject *see* John i, 19–28.

84. CHRIST AMONG THE DOCTORS IN THE TEMPLE.

Christ sits at a desk ; four doctors are seated round the room ; Joseph and Mary enter l.

[92 × 65.] Similar impression to no. 83.
In the inventory of 1837.
The eighth of the small illustrations to the "Plenarium." *See* Luke ii, 46.

85. THE HOLY FAMILY REPOSING. B. vii, 247, 7.

The Virgin sits with the child in her lap under a date-palm in a fenced enclosure, while Joseph sleeps r. with his elbow resting on a hillock. Mountainous background with buildings. Signature in r. lower corner.

[111 × 89.] Good impression on stained paper. No watermark.
In the inventory of 1837.

85a. THE HOLY FAMILY REPOSING. B. 7.

[236 × 153 (cut).] Another impression, in a border with numerous little angels climbing vine-stems and playing on musical instruments; at the bottom four children, one of whom is winged, are drawing a fifth, who holds a palm, in a car. L. a tablet with the date 1515.
In the inventory of 1837.
B. describes this border as a *passe-partout*, but in the present impression it is connected at several points with the border line of the Holy Family, and both appear to have been drawn on the same block. The border occurs again, this time indisputably as a *passe-partout*, in connection with a late impression of Baldung's St.

[1] *See* note on no. 80.

Sebastian, B. 36, in this collection. But here the border is in a second state. The inner frame of vine-stems, which fits closely round the Holy Family in the first state, has been entirely cut away, and the inner opening of the *passe-partout* now measures 132 × 101 mm. The outer dimensions of the *passe-partout*, perfectly preserved in this late impression and enclosed by a wide border-line, are 241 × 176 mm.

83. PROOF OF A SUBJECT FROM "DER WEISSKUNIG" (no. 123).

A king sits with a canopy suspended behind him, holding a conference with eight men, five l. and three r., who are seated within a circular enclosure. A dog lies in the foreground. No signature.

[220 × 198.] Brilliant proof on white paper without watermark.
Collections: Thos. Allen,[1] W. Y. Ottley.
Purchased at the Ottley sale, 1837.
The cut represents the Blue King (King of France) tempting the subjects of the young White King (Maximilian) to disloyalty. The original block has Schäufelein's monogram on the back. The blocks were prepared about 1512–1516, but the first complete edition appeared in 1775, the second, edited by A. Schultz, in 1888 (*see* p. 161 of the latter). The only other subject designed by Schäufelein is no. 200, which is signed on the front as well as on the back of the block.

87. A SUBJECT FROM THE TRIUMPHAL PROCESSION OF MAXIMILIAN (no. 120).

Ten foot soldiers marching to r., armed with spears. No signature.

[362 × 378.] Impression of the XVIII century, earlier than Bartsch's edition; the scrolls are still black.
Purchased from Messrs. Smith, 1845.
Subject no. 120 in the 1796 edition, no. 127 in that of 1883–4. Cut by Cornelius Liefrinck.

88. A SUBJECT FROM THE TRIUMPHAL PROCESSION OF MAXIMILIAN (no. 121).

Ten foot soldiers marching to r., armed with long swords. No signature.

[348 × 374.] A similar impression.
Purchased from Messrs. Smith, 1845.
Subject no. 121 in the 1796 edition, no. 128 in that of 1883–4.

[89–91.]

Separate Woodcuts of Soldiers.

These probably belong to the years 1512–1515, during which Schäufelein was at Augsburg, taking part in the preparation of blocks for the Emperor Maximilian's projected works. No. 91 bears the monogram of the leading Augsburg woodcutter, Jost de Negker.

89. THREE MUSKETEERS.

The three men march to r. carrying muskets over their shoulders; the middle one of the three is bareheaded and looks back at the third. Trees and hills in the background. Near the l. lower corner the monogram and shovel on the ground. Single border-line.

[208 × 159.] Good impression. No watermark.
In the inventory of 1837.
Closely allied to nos. 87, 88. Repr. in Breunner-Enkevoërth, Ser. iii, no. 8.

[1] Allen's mark resembles the second mark given by Fagan (no. 3) as that of the Earl of Aylesford.

90. TWO LANDSKNECHTS CONVERSING. B. vii, 267, 101.

A tall man with his plumed hat slung over his shoulder stands l., supporting in his l. hand the shaft of a long pole or spear, the point of which is not visible. The other soldier, standing r., carries a halberd in his l. hand and holds the hilt of a sword in his r. hand. Monogram in l. lower corner on a solid tablet, representing a wood-block, and shovel on the ground near it. Trees in the background. Single border line.

[238 × 169.] Good impression. Watermark, eagle and imperial crown.
In the inventory of 1837.
Reproduced in Breunner-Enkevoërth, Ser. iii, no. 9, and Hirth, no. 331.

91. A STANDARD BEARER. B. vii, 266, 100.

He walks to r., wearing a hat with ostrich plumes and holding in his l. hand the end of the standard, which floats back behind his head. Mountain landscape with a castle and bridge. Schäufelein's monogram is on a tablet on the ground r., the shovel near it, and the signature of Jost de Negker is in the l. lower corner.

[208 × 133.] Good impression. Watermark indistinct.
In the inventory of 1837.
Repr. (inaccurate) in Breunner-Enkevoërth, Ser. iii, no. 6.

† A STANDARD BEARER.

His body is directed nearly to the front, but he walks to r. with his l. hand on the hilt of a poinard. Large tree l., bushes r. A large standard falls in folds behind his head. Signed below r. with shovel and monogram apart on a label.

Photograph of an undescribed woodcut [208 × 138] in the Kunsthalle at Carlsruhe.

† TWO DRUMMERS AND A FIFE-PLAYER.

They walk to r., the fife-player between the two drummers. High on the left is a cottage on a steep hill. The signature is on a tablet near l. lower corner.

Photograph of an undescribed woodcut [206 × 146] in the Kunsthalle at Carlsruhe.

IV.—WOODCUTS SIGNED ✠ *c.* 1516. Nos. 92–118.

In this section are grouped together the woodcuts which Schäufelein signed with the monogram ✠ either by the side of the shovel or more often within the shovel itself. The only fixed point by which this group can be dated is the publication of the "Evangelienbuch," containing fifty-eight cuts in this style, printed by T. Anshelm at Hagenau in 1516 (Muther 911, a copy at Munich). Some of the single cuts (nos. 77, 78, 82, 83) were printed at Durlach, in Baden.

Since the woodcuts belonging to this group are imperfectly known and in part undescribed, I append a list of them, so far as they are known to me.[1]

[1] This list was first printed, in German, in *Mitt. d. Ges. f. vervielf. Kunst*, Vienna, 1905, p. 7.

Plate I

HANS LEONHARD SCHÄUFELEIN

A Standard Bearer. B. 100

1–58. Fifty-eight illustrations, exclusive of repetitions, to the "Evangelienbuch" of 1516 (T. Anshelm, Hagenau). Nine of these were reprinted in "Decachordum Christianum," 1517.

59–75. Fifty-five of this series, with the addition of seventeen subjects, raising the total number to seventy-five,[1] were reprinted at Frankfort in 1537, 1542 and 1550 under the title "Doctrina, Vita et Passio Jesu Christi." B. vii, 255, 35.

76. The Crucifixion [283 × 213]. P. iii, 235, 142. Dresden, collection of K. Frederick Augustus II.

77. The Crucifixion [298 × 215]. Nagl. Mon. v. p. 6, no. 28. Nuremberg.

78. Eve and the Virgin Mary, an allegorical subject, *ibid.* London, Nuremberg.

79. Mary as protectress of the human race. P. iii, 236, 150. Unknown to me.

80. The martyrdom of St. Andrew. London.

81. St. Florian [289 × 202]. P. iii, 237, 156. Berlin, London.

82. St. Florian [206 × 140]. Coburg.

83. The power of death and the ten ages of man. P. iii, 325, 83. Meyer's K.-L. ii, 636, 8. Bamberg, Berlin (Latin text), London, Guildhall library (a fragment), Vienna, Hofbibliothek (l. side wanting, German text).

84. Alexander carried into the air by griffins. London.

85. A standard-bearer. P. iii, 238, 166.

[92–110.]

PROOFS OF THE ILLUSTRATIONS TO THE GOSPELS.
B. vii, 255, 35.

92. CHRIST WASHING ST. PETER'S FEET (= D.[2], no. 8, sig. B 2).

93. THE BETRAYAL OF CHRIST. Signed (= E.[3], no. 26, D., no. 10).

94. CHRIST BEFORE ANNAS (= D., no. 11).

95. CHRIST BEFORE CAIAPHAS (= D., no. 13).

96. CHRIST STRIPPED (= D., no. 18).

97. CHRIST CROWNED WITH THORNS. Signed (= E., no. 30, D., no. 20).

98. CHRIST SHOWN TO THE PEOPLE (= D., no. 21).

99. PILATE WASHING HIS HANDS (= D., no. 17).

100. CHRIST BEARING HIS CROSS. Signed (= E., no. 31, D., no. 22).

101. CHRIST NAILED TO THE CROSS (= D., no. 24).

102. THE ELEVATION OF THE CROSS (= E., no. 32, D., no. 24).

103. THE LAMENTATION FOR CHRIST. Signed (= D., no. 26).

104. THE ENTOMBMENT. Signed (= E., no. 34, D., no. 27).

105. THE THREE MARIES AT THE SEPULCHRE. Signed (= E., no. 36, D., no. 30).

106. CHRIST APPEARING TO ST. MARY MAGDALEN (= D., no. 31).

107. CHRIST APPEARING TO HIS MOTHER (= D., no. 32).

108. THE INCREDULITY OF ST. THOMAS (= E., no. 37, D., no. 34).

109. THE DESCENT OF THE HOLY GHOST. Signed (= E., no. 42, D., no. 37).

[1] Or seventy-six, if the Annunciation be included. *See* p. 7, no. 4.
[2] D. = "Doctrina, Vita et Passio Jesu Christi," 1537.
[3] E. = "Evangelienbuch," 1516.

110. THE LAST JUDGMENT (= D., no. 72).

[138 × 112.] Good early impressions (except no. 109) without text. Watermark on nos. 99, 103, 107, 108, 110, the arms of Basle. No. 109 is on thinner, yellowish paper.

Nos. 94, 109 in the inventory of 1837, the rest presented by Mr. W. Mitchell. 1895.

There is nothing to show exactly at what date these impressions were issued, or how far they deserve the name of proofs. Though ten of these subjects did not appear in the "Evangelienbuch," that is no proof that they are later than the rest; and, on the other hand, the watermark suggests that these impressions were taken, in Alsace, about the time when that book was printed (at Hagenau, 1516). They are, at any rate, earlier and much better than the impressions of 1537.

100a. CHRIST BEARING HIS CROSS.

103a. THE LAMENTATION FOR CHRIST.

Duplicate impressions, very well preserved, with margin [5–7]. Watermark (100a), arms of Basle.

Presented by Mr. W. Mitchell, 1895.

[111, 112.]

Impressions, belonging to the Same Set, from "Decachordum Christianum," 1517.

111. THE CIRCUMCISION. Signed (=E. no. 8, D. no. 3).

112. THE ENTRY INTO JERUSALEM. Signed (=E. no. 1, D. no. 6).

[190×145.] Good impressions, with borders (not by Schäufelein), and Latin text on the back.

Presented by Mr. W. Mitchell, 1895.

For the complete book, see p. 7, no. 4.

113. HORARIA COMMEMORATIO DOMINICE PASSIONIS. 1547.

A "Bilderbogen" or broadside, with the above title, containing seven woodcuts from the same set, in a single row, with verses (Latin above the woodcuts, German below) relating to the seven canonical hours of prayer The subjects are the following :—

(1) Ad Matutinas. The Betrayal of Christ.
(2) Ad Primam. Christ shown to the People.
(3) Ad Tertiam. Christ bearing his Cross.
(4) Ad Sextam. Christ nailed to the Cross.
(5) Ad Nonam. Christ on the Cross (= E. 33, D. 25).
(6) Ad Vesperas. The Lamentation beneath the Cross.
(7) Ad Completorium. The Entombment.

At the end is the address, "Druckts Frantz Behem zu S. Victor. Anno 1547."

[Sheet, 275×800.] The cuts are coloured. This broadside is printed on the back of waste copies of the "Almanach Mentzisch" for 1545 and 1547, joined together, which contain several small woodcuts after the manner of H. S. Beham. Franz Behem was a Mentz printer.

In the inventory of 1837.

Plate II

HANS LEONHARD SCHÄUFELEIN

The Martyrdom of St. Andrew

114. EVE AND THE VIRGIN MARY. AN ALLEGORY OF THE FALL AND REDEMPTION OF MAN.

B. vii, 260, 54. Nagl. Mon. v., p. 6, no. 28. C. D. *Mitt.* p. 8, no. 78. Pr. 11965.

Two trees, an apple and an olive (?), grow in the middle, with their stems twined round one another. Round a branch of the apple-tree is coiled the serpent, holding in its mouth an apple, which contains a death's head. Eve stands under the tree, raising her hand to take the fruit. Adam passes on a similar apple to an emperor, who stands r. with two attendants. Under the other tree stands Mary, crowned, with a nimbus round her head; she holds a host in her r. hand, which she extends towards a group of ecclesiastics, pope, cardinal, and bishop. Over her head is an angel, also with a host in his r. hand. Schäufelein's monogram, on the shovel, is in the foreground.

Below are two paragraphs of Latin text: l. "Marie virginitatis castitas, cum humilitate, gratia in | uēta apud deum, redemptoris meruit fieri mater, qui no- | bis corporis et sanguinis sui sacramentum instituit via- | ticum, cibum anime cum ceteris sacramentis in remissio | onem omnium peccatorum, si tamen eius mandatis obe- | dientes fuerimus." r. "Per diaboli inuidiam mors introiuit in orbem terrarū | operabatur enim eius instigatio, atqz persuasio trāsgres- | sionem mandati creatoris, quia inuidebat homini, vt ali | quando possideret locū, de quo, olim superbia tumidus | eiectus est. Impressum per Frat. Nicola. keibss. | Plebanum in Durlach."

[Woodcut, 323×241, sheet, 357×241.] Fine impression.
Purchased from Messrs. Evans, 1856.
This very rare woodcut is also in the Germanic Museum, Nuremberg, where it has printed on the back the Crucifixion described by Nagler in the same place.[1] The printer calls himself "Nicolaus Keibs, frater Ordinis S. Iohannis, plebanus in Durlach," in the only dated book from his press, "Passio Christi," Panzer, viii, 332, 1. The single book from this press in the British Museum, Proctor 11964, has an interesting woodcut of St. Adelaide [157×106], which has, however, nothing to do with Schäufelein. Keibs printed at least two more of Schäufelein's woodcuts of this group, viz., those to which I have given the numbers 82 and 83 in the list on p. 35.

115. THE MARTYRDOM OF ST. ANDREW. C. D. *Mitt.* p. 9, no. 80.

The Apostle, bareheaded, clad in a long tunic, is bound by cords at the wrists and ankles to a X cross. He is conversing with a man on horseback l. wearing a hat, by whose side stands a soldier with his hand on the hilt of a poniard. Two other heads are seen between the soldier and the cross; to r. of the latter are three men and three women, companions of St. Andrew. There are clouds in the sky; in the foreground is a clump of lilies of the valley, with the monogram on the shovel near it.

[206×147.] Fair impression, not early. No watermark.
In the inventory of 1837.
The woodcut is undescribed and I have nowhere met with another impression. The style is very closely allied to that of the Gospel series.

116. ST. FLORIAN. P. iii, 237, 156. C. D. *Mitt.* p. 10, no. 81.

St. Florian, with a round nimbus, wearing a cap, striped jerkin and hose, and a breastplate, throws water from a bucket into the door of a

[1] The inscription given by Nagler should read: "O Jhesu Christ ewiger künig. himelischer artzet," etc., and the address: "Jacob Furchamerr zu Durlach."

burning house l., from which flames and smoke issue. His mantle lies on the ground beside him. A man looks out at the window of another house r. In the distance, across a wall, is a small castle on a hill. Schäufelein's monogram, apart from the shovel, is on the ground near the l. corner.

[288×202.] Good impression, with margin [2–4]. White paper, no watermark. In the inventory of 1837.
Rare; another impression at Berlin.

† ST. FLORIAN. C. D. *Mitt.* p. 10, no. 82.

St. Florian, with a nimbus of rays, wears a cap on his long, curly hair, and is accoutred in a complete suit of armour. A standard bearing a cross lies at his feet. He throws water from a bucket into the door of a burning house l., from the upper storey of which a man looks out, throwing up his hands in terrified entreaty. Other buildings r. and in the background are also on fire. Near St. Florian's r. foot is the monogram on the shovel.

[206×140.] On the lower margin are German verses in two columns of six and four lines respectively, printed in the type of Keibs of Durlach, easily recognisable by the D:—

O hailiger märtler Florian
wir ruffen dich in nôten an
Bit got das vns kein feures not
ym leben schad oder auch im todt
Durch seines leidens bitterkait
das vns sein gnad nit werd verseit
Am letsten end das bit wir alle
er vns bewar vor helschem valle
Begern wir alle vnd sprechen Amen
war, es geschehe in gottes namen.

Photograph of the only impression known to me, at Coburg. Repr. *Mitt.* p. 7.

† THE POWER OF DEATH AND THE TEN AGES OF MAN.
P. iii, 325, 83. C. D. *Mitt.* p. 10, no. 83.

Reduced facsimile of the imperfect impression in the Hofbibliothek, Vienna. *See Mitt. d. Ges. f. vervielf. Kunst*, 1905, p. 9. A fragment is in the Willshire collection in the Guildhall library, the complete woodcut [260×265] at Bamberg and Berlin. The Berlin impression has Latin text beneath the woodcut, "Elegia H. Bebelii," in three columns of 12, 12 and 8 lines respectively. At the end: "Impressum per Fratrem | Nicolaum köibss | Plebanum in Durlach.

117. ALEXANDER CARRIED INTO THE AIR BY GRIFFINS.
C. D. *Mitt.* p. 10, no. 84.

The King of Macedon, a youthful knight fully armed but bare-headed, stands upright in a round cage, which reaches a little above his knees, and holds in both hands a spear, to which is attached the headless carcase of an animal. The cage is drawn up into the air by griffins, harnessed to the cage by strong chains which are attached to girths round their bodies. These creatures are striving to reach the carcase held above their heads, and their efforts carry the cage up. Clouds above and below it indicate that a considerable height has already been attained. Schäufelein's monogram and shovel (separate as in no. 116) are on the bottom of the cage.

[210×143.] Fair impression, not very early; somewhat repaired.
In the inventory of 1837.
This woodcut, which is unique so far as I am aware, has been reproduced and fully described in the *Burlington Magazine*, 1905, vi, 395. The subject is taken from "Historia de preliis," a fabulous history of the exploits of Alexander the Great, written in the tenth century at Naples by the Archpriest Leo, and translated in the middle ages into all the languages of western Europe.[1] This narrative was mainly

[1] For the Latin text *see* "Die Vita Alexandri Magni des Archipresbyters Leo (Historia de preliis), herausgegeben von Dr. Gustav Landgraf," Erlangen, 1885, p. 131.

derived from the original Greek romance, written at Alexandria about 200 A.D., which goes by the name of Pseudo-Callisthenes. This particular incident, however, and that which immediately follows it, a descent into the sea in a diving bell, form no part of the original narrative, and only occur in two late MSS. of Pseudo-Callisthenes, the best of which is at Leyden.[1] The editions of the "Historia de preliis" in Latin or German printed in Germany before the date of Schäufelein's woodcut, seem to contain no illustration of the ascent to the sky.[2] It is depicted, however, in several French MSS. in the British Museum, the text of which invariably mentions sixteen griffins.[3] A relief of this subject with two griffins, on the north side of St. Mark's, Venice, is reproduced in Ongania's work on the basilica, and in Didron's *Annales archéologiques*, 1865, xxv, 141. *See* also Cahier and Martin's *Nouveaux mélanges d'Archéologie*, 1874, i, 165–180, on the occurrence of this subject as a pendant to the Fall of Man, both being examples of the pride that goes before a fall.

118. A STANDARD-BEARER. P. iii, 238, 166. C. D. *Mitt.* p. 10, no. 85.

A bearded man, looking to r., in a cap with ostrich feathers, a slashed doublet and tightly fitting hose, holds a large standard by a short staff in his r. hand, and rests his l. hand on the hilt of a poniard. He walks on rough grass. The monogram is on a shovel which lies in the foreground r.

[247×176.] Good impression on white paper without watermark.
In the inventory of 1837.

V.—ILLUSTRATIONS. 1517–1523. Nos. 119–127.

It is difficult to understand Schäufelein's reversion, at this date, to his earlier style. It might be conjectured that the "Himmelwagen" woodcuts were designed earlier than the year of their publication (1517). With regard to the New Testament woodcuts, no such hypothesis can be allowed, for the book is a reprint of Luther's version, which was not itself printed at Wittenberg till September, 1522.

[119–121.]

ILLUSTRATIONS FROM LEONRODT'S "HIMMELWAGEN." (S. Otmar, Augsburg, 1517, 1518. 4to.)

119. A MAN ADORING CHRIST ON THE CROSS. B. vii, 269, 112.

[108 × 97.] Late impression of the third subject in "Der Himmelwagen." The cut was used afterwards in other books.
Purchased from Mr. Gutekunst, 1867.

120. TWO MEN AND A WOMAN OVERCOME WITH GRIEF AT THE SIGHT OF A DEAD MAN. B. vii, 271, 126.

[107 × 97.] Early impression of the seventeenth subject.
Presented by Mr. W. Mitchell, 1895.

121. THE HEAD OF CHRIST CROWNED WITH THORNS. B. vii, 271, 127.

[107 × 97.] Good impression of the eighteenth subject, on the same leaf (verso) as no. 120 (recto).
Presented by Mr. W. Mitchell, 1895.

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[1] The Greek text may be found in "Pseudo-Callisthenes, nach der Leidener Handschrift herausgegeben von Heinrich Meusel," Leipzig, 1871, p. 767.
[2] Three illustrated editions, Augsburg, 1483, Strassburg, 1488, 1514, are in B.M.
[3] Roy. 15 E vi, 19 D i, 20 A v; Harl. 4979. Durand (*Ann. archéol., u.s.*) cites MSS. at Paris containing illustrations of this subject.

[122–127.]

ILLUSTRATIONS FROM THE NEW TESTAMENT. (J. Schönsperger, jun., Augsburg, 1523 ; fol. Muther 924.)

122–125. THE FOUR EVANGELISTS.
P. iii, 236, 151. Nagl. Mon. iii, p. 581, 43.

St. Matthew sits r. on a stone bench and reads a book held before him by a kneeling angel. Monogram in l. lower corner.

St. Mark sits writing at a desk which stands on a table. The winged lion lies l. in a doorway ; near it is the monogram.

St. Luke sits l., writing at a high desk. The winged ox lies r. in a doorway. Monogram near l. lower corner.

St. John sits in the middle, on a bench, reading a book which he holds in both hands. The eagle stands r. near a pillar. Monogram on the floor l.

[93 × 135.] Good impressions cut from the book.
Purchased from Mr. Daniell, 1877.
Repr. Muther, pl. 192, 193. St. Paul (repr. Muther, pl. 190) is wanting to complete this set.

126. ANGELS RESTRAINING THE FOUR WINDS. THE ELECT MARKED ON THEIR FOREHEADS. B. vii, 260, 53.

[232 × 157.] Good impression, from the book.
From the Storck collection, Milan 1797.
Purchased from Messrs. Evans, 1849.
Repr. Muther, pl. 195. Bartsch strangely calls the angel in the clouds St. Francis.

127. THE ANGEL WITH THE KEY OF THE PIT. B. vii, 260, 52.

[232 × 158.] A rather faint impression, from the book.
Purchased from Messrs. Evans, 1856.
Repr. Muther, pl. 198. Schäufelein designed only five of the illustrations to the Apocalypse in this edition (all described and reproduced by Muther). The remainder are by an unknown artist, who copied the Wittenberg woodcuts.

VI.—ILLUSTRATIONS. 1533–1538. Nos. 128–209.

For ten years, 1523–1533, there was a complete cessation in Schäufelein's work as a draughtsman on wood. In 1533 he reappears as an illustrator of books printed at Augsburg by Steiner, for whom he designed a large number of blocks in the years 1534–1536. Steiner also acquired a series of blocks designed to illustrate the Decameron, very few of which were used in Schäufelein's lifetime; they served occasionally as illustrations to books published after 1540. The Steiner illustrations are very imperfectly represented among the separate woodcuts, and the student is therefore referred to the lists of books illustrated by Schäufelein, pp. 8, 9, nos. 7, 8, 10, and pp. 13–15, nos. 26, 28, 29, 33–39.

Similar in style to the Boccaccio series is a set of ten cuts, varying in height from 86 to 72 mm., about 68 mm. in width, of which only two appear to have been used by Steiner (p. 9, no. 10); the remaining eight were published by Egenolff and his successors in works of Adam Lonicer printed from 1551 to 1593 (p. 15, nos. 42, 48–50).

The latest book illustrated by Schäufelein was the Apuleius printed by Weissenhorn in 1538 (p. 14, no. 32).

[128–129.]

ILLUSTRATIONS TO BONER'S TRANSLATION OF THUCYDIDES. 1533.

128. A KING ON HIS THRONE. P. iii, 237, 163. Nagl. Mon. iii, p. 581, 58.

The king is seated, holding orb and sceptre in his l. hand, raising his r. hand. He appears to be giving judgment in a case at issue between two yonng noblemen who stand l. and r. attended by their respective supporters. The monogram is on the floor in the middle.

[95 × 152.] Late impression, with no text on back.
In the inventory of 1837.
Used three times (fol. 11, 24 and 88 v.) in Boner's Thucydides (not in B. M.); also in the following books:—
Boner's Herodotus, 1535 (fol. 96 v.).
Dictys Cretensis, 1536, 1540.
Boccaccio, "Die Gantz Römisch Hystori," 1542.
Bracellus, "Ein schöne Cronica vom Künigreich Hispania," 1543 (fol. 36 v.).
Boccaccio, "Von widerwertigem Glück," 1545 (fol. 35 v.).

129. A SEA FIGHT. Nagl. Mon. iii, p. 582, 83.

The crews of two sailing vessels are engaged in a hand-to-hand fight. Monogram on the water, near the middle.

[95 × 156.] Fair impression, with German text on the back, from Bracellus, "Ein schöne Cronica vom Künigreich Hispania," 1543, fol. 121 v. (also used on fol. 23).
Presented by Sir A. Wollaston Franks, K.C.B., 1895.
First used in Boner's Thucydides, 1533 (fol. 19), also in Aretinus, "Rhömer Krieg wider die Carthaginienser," 1540 (fol. 12, 19 v., 31).

[130–131.]

ILLUSTRATIONS TO BONER'S "PLUTARCHUS TEUTSCH," 1534.

130. CAIUS MARIUS. P. iii, 233, 134 c. Nagl. Mon. iii, p. 582, 67.

A general on horseback, holding a bâton in his r. hand, addresses an officer who stands l. under a tree, near which Schäufelein's monogram is placed on the ground.

[154 × 140.] Good impression, from a German edition of Josephus.
In the inventory of 1837.
First used in Plutarch, fol. 49 v., and 144 v. (as Cato). Also in Aretinus, "Rhömer Krieg," etc., 1540, Bracellus, "Ein schöne Cronica," etc., 1543, fol. 94 v., and in Boccaccio, "Von widerwertigem Glück, 1545, fol. 120 v.

131. PHOCION. B. vii, 266, 98. P. iii, 233, 134 f. Nagl. Mon. iii, p. 581, 61.

An officer, holding a spear in his l. hand, speaks to a man standing l., who holds his hat in r. hand; soldiers stand in the background on both sides; monogram on the ground l.

[153 × 142.] Good impression, from a German edition of Josephus.
In the inventory of 1837.
First used in Plutarch, fol. 128 v.; also in the three books enumerated in the note on no. 130.

[132–134.]

ILLUSTRATIONS TO SCHWARTZENBERG'S "MEMORIAL DER TUGENT," 1534.

132. JUDITH PLACING THE HEAD OF HOLOFERNES IN A BAG.
B. vii, 263, 77.

[139 × 153.] Fair impression on yellowish paper, with the text of "Memorial der Tugent" below the woodcut, not from the edition (1535) which is in the British Museum. On the back is the Temptation of Job, copied from an illustration to the Wittenberg edition of Luther's Old Testament.
Presented by Sir A. Wollaston Franks, K.C.B., 1895.

133. THE TROJAN HORSE. B. vii, 264, 89.

[142 × 154.] Fair impression, on yellowish paper, with the text of a different book on the back. The woodcut was also used in two editions of Dictys Cretensis, printed by Steiner in 1536 and 1540.
Presented by Mr. J. H. Anderdon, 1872.

134. THE JUSTICE OF TRAJAN. B. vii, 264, 91.

[143 × 154.] Fair impression, with text from a German edition of Josephus on the back.
In the inventory of 1837.

135. FRONTISPIECE TO "DIE SCHÖN MAGELONA," 1536.

A gentleman stands l. under a tree, holding a dagger in his r. hand, and holding out his l. hand towards a lady who stands r., with a wreath of leaves upon her head, looking down. Behind her are trees, and in the background are two castles, one standing low, the other on a hill. No signature.

[116 × 109.] Good impression, no text on the back.
In the inventory of 1837.
This woodcut is undescribed. Though unsigned, it is recognisable at once as a characteristic example of Schäufelein's late style. It was used as the frontispiece of the first German edition of the French romance, "La belle Maguelonne," which was printed by Steiner in 1536. The title-page, including this woodcut, is reproduced on p. 89 of Könnecke's "Bilderatlas zur Geschichte der Deutschen Nationallitteratur," Marburg, 1887, from a copy in the Berlin library. The edition of 1536 at Berlin, which I have myself seen, differs in the lettering on the title-page from that reproduced by Könnecke. The edition of 1545, also in the Berlin library, has the same woodcut, which was also used on the title-page of the 1548 edition, printed by Zimmermann, Augsburg (collection of King Frederick Augustus II., Dresden).

136. THE GARDEN OF LOVE. ILLUSTRATION TO BOCCACCIO.
B. vii, 266, 97. P. iii, 238, 173b. Nagl. Mon. iii, p. 582, 75, 76.

In the foreground are two couples walking and a third seated on a bank. A flask of wine stands in a wine-cooler marked with Schäufelein's monogram and shovel. In the background is a well into which a man and a woman are looking; other couples are seen in various parts of the garden. Outside the palings is a palm-tree, and there are buildings on a hill in the distance.

[176 × 163.] Fair, late impression, from Steinmeyer. On the back is the head of an Oriental (Scanderbeg?) not by Schäufelein.
Purchased from Mr. Daniell, 1877.

Plate III

HANS LEONHARD SCHÄUFELEIN

Frontispiece to "Die Schön Magelona"

One of a pair of blocks designed for Steiner's "Decameron," which was never printed. First used in "Schertz mit der Warheyt," printed at Frankfort in 1550 by Egenolff, who had acquired Steiner's stock of wood-blocks. Inaccurately described by Passavant as "Solomon, surrounded by his wives." Nagler describes it twice over. Late impressions were issued by Steinmeyer, 1620, and in "Oettingen-Wallersteinisches Museum," 1820, a publication of impressions from old blocks now preserved at Maihingen.

The companion subject, representing a betrothal, is reproduced in Weigel's "Holzschnitte berühmter Meister."

[137–208.]

Small Illustrations to Boccaccio.

These were designed about 1536, to illustrate Steiner's projected edition of the Decameron. They are closely allied in style to Schäufelein's miniatures in the Oettingen prayer-book, a MS. in the Berlin Cabinet, dated 1537-38. Five of these blocks were used in the first edition of "Die schön Magelona," 1536[1]; a larger number occur in Christoph Bruno's "Historien und Fabulen," printed by Steiner in 1541 (Muther 934), and eight in Platina, "Von der eerlichen Wolust des leibs," 1542 (Muther 1121). The blocks subsequently passed into the possession of Egenolff, who used many of them in other books printed at Frankfort[2], but the complete series was never published. The Bibliothèque Nationale at Paris possesses a set of seventy-two subjects, printed in rows of four, on six sheets, twelve subjects to a sheet, without repetitions.

137. A MAN IN BED, WITH HEAD TO R.

138. THREE MEN AND A WOMAN STANDING; TREES L. AND R.

139. A MAN AND A WOMAN RIDE TO R.; A YOUNG MAN STANDS L. NEAR A GATE.

140. A WOMAN SEATED AT TABLE BETWEEN TWO MEN; WINE-COOLER IN FOREGROUND.

141. A MAN AT TABLE RAISES HIS GLASS TOWARDS A WOMAN WITH A CHILD.

142. A KING AND ANOTHER MAN AT TABLE, CONVERSING.

143. A MAN BEATING A WOMAN ON HER KNEES.

144. A MAN AND WOMAN SEATED UNDER A TREE, CONVERSING.

145. A MAN SEATED UNDER A TREE, CONVERSING WITH A LANDSKNECHT.

145a. THE SAME; ANOTHER IMPRESSION.

146. A MAN BEATING A CAPTIVE.

147. THREE WOMEN RECLINE UNDER A TREE; A FOURTH STANDS L.

148. A MAN ATTACKING HIS WIFE, WHILE A MONK PUTS A CHILD INTO THE BED.

149. TWO SOLDIERS WATCH A MAN RECLINING WITH HIS HEAD ON A WOMAN'S LAP.

[1] *See* no. 135. Some of the series also occur in the editions of 1545 and 1548.
[2] *See* p. 15, nos. 40, 43-45.

150. A LOVER FLEEING FROM AN IRATE HUSBAND; THE WIFE STANDS BETWEEN THEM.

151. A CARPENTER HEWING A PLANK INTO SHAPE.

152. A MONK PREACHING TO TWO WOMEN AND AN OLD MAN.

153. AN OLD MAN TAKING A FLASK FROM A BOY; TWO WOMEN R.

154. FOUR MEN, A WOMAN AND A DOG.

155. A WOMAN MEETS A CARDINAL RIDING, ESCORTED BY A HALBERDIER.

156. A BOAT IN DANGER; A WOMAN IN THE SEA; TWO RIDERS ON THE SHORE.

157. A HALBERDIER NEAR A TOWN GATE.

158. A WOMAN AT TABLE WITH A MONK.

159. A WOMAN ON HER KNEES NEAR A PILLAR, BETWEEN TWO MEN.

159a. THE SAME; ANOTHER IMPRESSION.

160. A SERVANT OFFERING A CUP TO THREE MEN; TWO OTHER PERSONS IN BACKGROUND R.

161. A WOMAN AND A CHILD IN BED; AN OLD MAN STANDING R.

162. A WOMAN ROUSING A MAN FROM SLEEP; SMALL FIGURES IN BACKGROUND R.

163. A ROOM WITH THREE BEDS; FIVE PERSONS IN THEM.

164. A MAN AND WOMAN CONVERSING UNDER AN ARCH.

165. LOVERS WATCHED BY AN OLD MAN BEHIND A CURTAIN.

166. A MAN AND WOMAN RIDING TO R. WITH MOUNTED PURSUERS.

167. A NAKED WOMAN CHASED BY A HUNTSMAN WITH DOGS.

168. A PRIEST, A NAKED WOMAN ON ALL FOURS, AND A MAN HOLDING A TAPER.

169. A WOMAN IN BED; A MAN DRIVING ANOTHER AWAY WITH A SWORD.

170. A MAN, SWORD IN HAND, OFFERING A COVERED CUP TO A WOMAN IN BED.

171. TWO BOATS, EACH CONTAINING TWO PERSONS.

172. AN OLD MAN SURROUNDED BY THREE OTHERS.

173. A PILGRIM APPROACHING THE GATE OF A TOWN.

174. A MONK ENDEAVOURING TO ESCAPE FROM A WOMAN WHO HOLDS HIS SCAPULAR.

174a. THE SAME; ANOTHER IMPRESSION.

175. A PILGRIM AND A HALBERDIER.

176. THROUGH A WINDOW A MONK AND A WOMAN ARE SEEN AT TABLE; IN THE FOREGROUND A WOMAN HOLDS A MONK BY HIS CLOTHING.

177. A YOUNG MAN CONVERSING WITH A MAN AND WOMAN AT A WINDOW.

178. A CHURCH L.; NEAR IT A YOUNG WOMAN R. IN A BOAT.

178a. THE SAME; ANOTHER IMPRESSION.

179. THREE PAIRS OF LOVERS; ONE SEATED, TWO STANDING.

180. A HUSBAND RIDING AWAY WITH ARMED MEN, WHILE HIS WIFE CONVERSES FROM A WINDOW WITH HER LOVER.

180a. THE SAME; ANOTHER IMPRESSION.

181. A WOMAN UNDER A PALM TREE, CONVERSING WITH ANOTHER WOMAN SEATED.

182. A MOUNTED MAN OUT HAWKING, WITH A DOG.

183. A WOMAN IN BED; A KING STANDING IN HER CHAMBER; TWO OTHER PERSONS R.

184. A WOMAN SITTING UNDER A TREE; ON EITHER SIDE OF HER A WOLF AND A STAG.

185. A WOMAN PURSUED BY A WOLF.

186. A WOMAN AND A MAN CONVERSING OUTSIDE A GATE.

187. A KING CONVERSING WITH ANOTHER MAN ACROSS A TABLE.

188. A MAN ADDRESSING A WOMAN SEATED UNDER A TREE.

189. A YOUTH CONVERSING WITH AN OLD MAN ABOUT A SEATED WOMAN.

190. WOMEN SPEAKING TO AN OLD MAN SEATED NEAR A FOUNTAIN.

191. THREE MEN SEATED AT TABLE CONVERSING; PILLARS IN BACKGROUND.

192. A MAN AND WOMAN AT TABLE; A SERVANT APPROACHING L.

193. A MAN CARRYING A CORPSE, WATCHED BY A WOMAN FROM A WINDOW.

194. TWO WOMEN CONVERSING; ONE SITS UNDER A TREE.

195. A MAN SEATED NEAR A FOUNTAIN; THREE PERSONS WALKING.

196. TWO MEN LEADING A CAPTIVE TO R.

197. A MAN AND A WOMAN SEATED; CASKS R.

198. A HALBERDIER WALKING TO L.

199. A MONK HEARING A WOMAN'S CONFESSION.

200. TWO MEN RIDING TO R.

201. TWO WOMEN LIFTING THE LID OF A CHEST IN WHICH A MAN IS HIDDEN.

202. A WOMAN ROWING A BOAT WITH A SMALL SAIL HOISTED.

203. A MAN ACCOSTING A MOUNTED ECCLESIASTIC.

204. A WOMAN POINTING TO L., CONVERSING WITH A MAN; A YOUTH LISTENS.

205. A MAN RIDING A HORSE WITH PANIERS, IN WHICH ARE TWO CHILDREN.

206. A SOLDIER FOLLOWING A HALF-NAKED PRISONER; TWO MEN STANDING R.

207. A MAN AT TABLE, WITH A HEART IN A DISH; A WOMAN WALKING AWAY.

208. TWO WOMEN WADING WITH NETS.

[*c.* 67 × 70.] Late impressions varying in quality, some on white, some on yellowish paper.

In the inventory of 1837.

Nos. 144, 166, 181, 185, 188 were used in "Die schön Magelona," 1536.

209. BUILDINGS ON A PRECIPITOUS ROCK.

[72 × 66.] Late impression.

In the inventory of 1837.

This seventy-third subject does not belong, perhaps, to the Boccaccio set, though it has been preserved with them, and the block is of uniform dimensions, though the subject is drawn upright.

VII.—WOODCUTS PUBLISHED SEPARATELY. Latest Period.

Nos. 210–238.

The only date that occurs among the woodcuts of this group is 1536 on no. 212. The majority may be referred to the prolific years 1534–1536, being closely allied to the illustrations published at that period. The arrangement of this section is by subject.

210. LOT AND HIS DAUGHTERS. B. vii, 246, 4.

Lot sits r. under a fruit tree. One of the daughters lays her l. hand on his shoulder and holds a wine-cup in her r. hand; the other daughter holds a flagon. In the distance l. we see Sodom burning and Lot's wife turned to a pillar of salt. The monogram is on a scroll fastened to a stump, l.

[179 × 373.] Old impression, though not very early. Watermark, two shields surmounted by a mitre.

In the inventory of 1837.

Repr. Hirth, no. 78.

211. ESTHER AND AHASUERUS. P. iii, 233, 135.

In the foreground l., Esther, crowned, kneels before the king, extending her r. hand towards the sceptre which he has lowered (Esther, v. 2). In the background are four subordinate scenes: Ahasuerus and Haman at the banquet (v., 4), Mordecai riding in royal apparel (vi., 11), Haman hanged on the gallows prepared for Mordecai (vii., 10), the Jews slaying their enemies (ix., 5–16). The monogram and shovel are on a step r.

[212 × 355.] Late impression. Traces of cracks disguised. No watermark.
In the inventory of 1837.
Repr. Hirth, no. 4. The block is in the Derschau collection (B 32).

212. SUSANNA AND THE ELDERS. P. iii, 233, 136.

In the foreground r. is a garden. The two elders are first seen climbing the wall, then accosting Susanna, who sits near a fountain; her waiting women are outside the gate. In a hall l. Daniel is seen on the judgment seat, and in the distance the elders are being stoned. The date 1536 is placed over a gateway, and the monogram and shovel on a door l.

[207 × 354.] Late impression, retouched. No watermark.
In the inventory of 1837.
Repr. Hirth, no. 5. The block is in the Derschau collection (B 33).

213. THE HISTORY OF BEL AND THE DRAGON.

Copy ?

R. the Temple of Bel. Daniel enters l., talking with Cyrus. In the foreground is the table on which the offerings of flesh, bread and wine are laid for the idol's consumption, with the secret opening by which the priests and their families enter by night to take away the food. Near it Cyrus is seen addressing the priests of Bel, who are denounced by Daniel. L. Daniel is seen about to put a ball of pitch, fat and hair into the dragon's mouth. He is arrested and led towards the lions' den. We see him again in the den, on the brink of which stands the prophet Habakkuk, who has been carried by an angel, by the hair of his head, from Judea to Babylon, to bring food to Daniel.

[215 × 361.] Late impression of a block in the Derschau collection, not published by Becker. No watermark.
In the inventory of 1837.
This subject is unsigned and has not been previously attributed to Schäufelein. The design is undoubtedly by him, but the block is very badly cut, and is probably a mere copy of an original no longer extant, which was uniform with nos. 211, 212. In subject this woodcut is a sequel to no. 212.

214. THE CIRCUMCISION. B. vii, 250, 19.

The child Christ l. is surrounded by a group of seven priests and ministrants; Mary and Joseph stand r., and a woman is seen in a doorway at the back. A fire burns on a raised hearth or low altar over an arch r. Monogram and shovel in l. lower corner.

[233 × 157.] Late impression on white paper with a small heraldic watermark.
In the inventory of 1837.
Though uniform in dimensions with the early set, nos. 38–56, this subject clearly belongs in style to the late period; it is closely akin, for instance, to no. 211.

215. THE RICH MAN AND LAZARUS. B. vii, 249, 16.

The rich man and a lady sit at table on a covered terrace, attended by cup-bearer, majordomo and manciple. In the foreground, Lazarus is seated ; two dogs stand near him, one of which licks the sores on his foot ; the monogram is on the steps l. Above, the soul of the rich man is seen in torment, and that of Lazarus in Abraham's bosom.

[216 × 161.] Late impression. Heraldic watermark.
In the inventory of 1837.

216. CHRIST AND THE WOMAN OF SAMARIA. B. vii, 249, 18.

Christ sits r., near the well, extending his r. hand towards the woman, who stands holding a pitcher in her r. hand. The Apostles are seen l. returning from the town. Monogram and shovel on one of the upright pillars of the well.

[222 × 164.] Late impression, retouched with Indian ink.
In the inventory of 1837.

217. THE LAST SUPPER. B. vii, 251, 26.

At an oblong table in the foreground, in a renaissance building, Christ is seated, addressing the eleven Apostles who remain after the departure of Judas. Under arches in the background are represented two subordinate scenes : l. Christ giving the sop to Judas, r. Christ washing St. Peter's feet. Servants and other persons, unconcerned in the main action, are seen about the building, carrying baskets and flasks, or leaning on a parapet and listening to Christ's discourse. The monogram and shovel are on a flask in the foreground.

[645 × 1075.] Printed from eight blocks. Good impression, not early.
Purchased from Mr. Lauser, 1892.
Repr. Hirth, no. 594.

218. THE MARTYRDOM OF ST. SEBASTIAN.

The saint, whose body is already pierced by two arrows, stands r., bound by the arms to a tree. Two archers armed with long-bow and cross-bow stand l. under trees, accompanied by officers and others (seven persons in all). Monogram and shovel on the ground in l. lower corner.

[288 × 227.] Late impression on brownish paper, the block much worn.
Purchased from Messrs. Colnaghi, 1852.
Undescribed, perhaps unique. The character of the foliage shows the work to be quite late.

219. A BATTLE BETWEEN TURKS AND EUROPEAN TROOPS.

Separate engagements are in progress in many parts of a wooded country. In the foreground l. European infantry, commanded by an officer on horseback, have routed some Turkish cavalry, who ride away to r. past a village church ; some stragglers, who have fallen into a river, are being killed with a spear. In the background a cavalry engagement is in progress in a defile between two hills. Detachments of European troops stand waiting on either side ; Turkish stragglers are shot down and their riderless horses escape into the open. R. the tents of the European camp, and buildings on a low hill.

[285 × 385.] Old impression, not very early.

In the inventory of 1837.

Not signed, but certainly by Schäufelein, in the style of the Siege of Bethulia (Derschau, B 34), though the figures are on a much smaller scale. The subject may be an incident in the campaign of 1532 against Soliman. The woodcut was doubtless published with text, perhaps as an illustration to the poem by Hans Sachs, entitled "Historia des Türckischen Scharmützels bey der newen stat in Osterreich, Anno 1532," and dated 28 Dec. 1532 (fol. 211 v. of vol. i of the collected edition, Nuremberg, 1558).

220. THE TRIUMPHAL PROCESSION OF CHARLES V.

B. ix, 150, 1. P. iii, 247, 1. Nagl. Mon. iii, p. 345, 2.

The procession, advancing from r. to l., is printed from nine blocks. The first contains a standard-bearer, two trumpeters and a drummer, all mounted. These are followed by another mounted group of six trumpeters and a soldier on foot. On the third block, four soldiers lead the first team of four horses that draw the Emperor's car ; four more men, one mounted, escort the second team (fourth block), while the third team (fifth block) is in charge of three soldiers on foot. In the upper part of the fifth block is a large wreath of bay, supported by two genii, holding the pillars of Hercules. The bay leaves are inscribed with the names of thirty-six virtues, three together, MODERATIO, IVSTICIA, POTENTIA, etc., in Roman capitals ; all these virtues may be found inscribed on various parts of the great Triumphal Car of Maximilian, by Dürer,[1] which has evidently served as a precedent. Inside the wreath is the inscription (also xylographic), TRIVMPHVS CAROLI | IMPERATORIS EIVS | NOMINIS QVINTI. The sixth and seventh blocks are occupied by the triumphal car itself, with its driver and escort. Charles is seated on the car under a canopy adorned with the imperial eagle, the arms of Spain, Austria and Burgundy, and laurel wreaths, and surmounted by the sun. The Emperor holds the orb and sceptre, while the crown is held over his head by a winged genius. His grandfather, Maximilian, and father, Philip, stand behind him ; two other princes (Ferdinand of Aragon and Charles the Bold of Burgundy ?) stand before him. Another ancestor, perhaps Rudolph of Habsburg, is represented on the side of the car, reclining. The car is further adorned with the arms of the various dominions ruled by Charles. At the back is a lion. On either side, immediately before the driver, ride two heralds, each carrying one of the pillars of Hercules, surmounted by the royal and imperial crowns. Several soldiers accompany the car and help to turn the wheels. On the eighth block are five mounted officers, or noblemen, the last of whom carries a laurel branch, with two attendants on foot ; and on the ninth five more mounted men, with three foot-soldiers and a dog, bring up the rear of the procession. Every member of the procession wears a wreath of bay, as in the Triumph of Maximilian by Burgkmair and others.

[400 × 2740.] Late impression, with no publisher's address. Watermark indistinct (eagle ?).

In the inventory of 1837.

Repr. Hirth, nos. 734, 739, 744. The woodcut does not bear Schäufelein's signature, and is ascribed in all the older catalogues to Hans Guldenmund, who was merely the publisher of the first edition. It was strangely overlooked by Muther in his brief survey of the work of Schäufelein, though it is one of the most important of the artist's late works.

[1] Vol. I, p. 338, no. 145.

The earliest edition is that printed by Guldenmund in 1537, of which the Albertina and the Berlin Cabinet possess early illuminated copies, the former on vellum, enriched with gold, and in brilliant preservation. The Berlin copy, coloured, measures 44 × 270 cm.; it is mounted on linen and rolled. This edition has Latin text, partly prose, partly verse, printed at the top in seven columns of unequal width, and at the end the address, "NORNBERGAE EXCUDEBAT | IOHANNES GULDENMUND. | ANNO M.D. xxxvii."[1] Nagler describes, probably from the copy now at Berlin, an edition with the same address, but the date M.D. xxxviii. This is evidently a mistake; he also quotes inaccurately the inscription printed within the wreath of bay. This, in the edition of 1537, is printed with movable type, in the following form, SOLA TVO CAPITI | DIGNA EST HAEC | LAVREA CAESAR. This, as we have seen, was replaced later by a different inscription, printed from a block, being a mere description of the subject, whereas the original words may almost be described as a dedication.

The Hofbibliothek, Vienna, possesses an undated edition,[2] later than Guldenmund's, with the address "Gedruckt zu Nürnberg bey Johann Kramer."[3] In this edition there is no inscription in the wreath and no printed text except the publisher's address. Nagler mentions another edition, "Gedruckt zu Nürnberg durch Peter Steinbach Formschneider," which I have not seen. His suggestion that this address is earlier than Guldenmund's is absurd, for Steinbach occurs in the lists of Briefmaler at Nuremberg from 1577 to 1636, when he died. (Zahn's *Jahrbücher*, i, 230, 231).

220a. THE TRIUMPHAL PROCESSION OF CHARLES V.

A still later impression; the outline of the standard, intact in no. 220, is now broken. Xylographic inscriptions as before; no address.

In the inventory of 1837.

[221–235.]

DANCERS AT A WEDDING. B. vii, 267, 103.

On certain numbers of this series, by other artists than Schäufelein, *see* Vol. I, pp. 477, 540. The whole series has been reproduced by Andresen, Paris, 1865, and by Hirth, "Bilderbuch," i, 55–74. The separate subjects are described by Prof. H. W. Singer in his catalogue of the v. Lanna collection (nos. 6224–6247) more fully than elsewhere. The order in which they should stand is uncertain; the MS. numbering, in two old hands, on the backs of our own impressions, may be right. I found evidence some years ago that the series was published in 1535, but I have, unfortunately, lost my note, and no longer remember where I saw a dated impression.[4] Berlin possesses old, though not very early, coloured impressions of fourteen couples, with verses at the top, and the address "Gedruckt durch Hans Guldenmundt" on three sheets. Nuremberg possesses old coloured impressions with the address

[1] There is an interesting contemporary reference to this edition in the "Nürnberger Ratsverlässe," ed. Hampe, 1904 (*Quellenschriften für Kunstgeschichte*, N. F. xi), p. 313, no. 2237, 5 (?) April 1537. "Hannsen Guldenmunds keiserischen triumph, damit er Meine Herren verehrt, also ruhen lassen, bisz das verteutscht auch kompt; alsdan, wormit man ine verehren wöll rätig werden." Guldenmund, it appears, presented the Council with a copy of the Latin edition, announcing that a German edition was to follow. The Council decided to wait for the arrival of the latter and then consider what sum to give him in return for his offering.

[2] L, 3, fol. 18–24, uncoloured.

[3] Probably identical with Hanns Cremer, mentioned in the list of Nuremberg Briefmaler in 1558 and 1561 (Zahn's *Jahrbücher*, i, 230). Hans Cramer occurs as Formschneider in 1547 (*ibid.* 234), and as Buchdrucker in 1560 (*ibid.* 238). *See* p. 55, no. 7.

[4] Breu's Augsburg Chronicle (p. 78, edition of 1906) describes a splendid dance held in that city on 6 February 1537, eight days after the wedding of Hans Baumgartner and Anna von Stadion (not Stetten); "darnach ain kostlichen dantz, [wie] der in langer zeit nie gesehen ist worden . . . . da was kain tadl, in keiner hoffart nichts gespart." The dance drawn by Schäufelein took place, most likely, at Nuremberg; the quotation is only given to illustrate the custom of holding such a dance at a fashionable wedding at this period.

"Gedruckt zu Nurnberg, durch Peter Steinbach Formschneider." In these old impressions many more subjects bear Schäufelein's signature than in the ordinary, late impressions of which our own series consists.

All except no. 234 are in the inventory of 1837.

221. THE LEADERS OF THE PROCESSION. Hirth 65.

A man with a wand in his r. hand, perhaps master of the ceremonies, goes first. He has Austrian and other heraldic badges attached to his coat. He is followed by two men carrying flambeaux.

[222 × 232.] Old, but late impression; watermark, small imperial eagle. Numbered 1 in old MS.

The old impression at Berlin has a tablet with the printed words "Vmb umb" (round, round) over the leader.

222. A COUPLE EMBRACING. Hirth 71. Singer 6229.

The body is seen l., full face to front; the gentleman r., from the back. He wears the collar of the Golden Fleece.

[230 × 175.] As no. 221 in all respects. Numbered 3 and 4 in two different hands.

223. A PAIR OF DANCERS. Hirth 68, Singer 6234.

The lady l. wears leaves on her head, which is profile to r. The gentleman r. wears a soft cap, and has a large chain round his neck; his l. hand is on his rapier. Monogram in l. lower corner.

[247 × 208.] As no. 221. Numbered 5 in two different hands.

224. A PAIR OF DANCERS. Hirth 58, Singer 6230.

The lady l. wears a wide hat with feathers and very large sleeves. The gentleman r. is bare-headed; the fore-finger of his l. hand is bent round the hilt of his sword.

[224 × 176.] As no. 221. Numbered 6 in the later hand.

225. A PAIR OF DANCERS. Hirth 60, Singer 6242.

Both seen from the back, their heads in profile to l. The gentleman l. has his hair in a net, the lady r. has a small hat with feathers; a scarf flutters behind her.

[240 × 205.] As no. 221, but watermark A in a circle. Not numbered.

226. A PAIR OF DANCERS. Hirth, 67, Singer 6243.

The lady l., in a hat with feathers, turns her head round towards the gentleman r., who holds her l. hand in his r. hand; the train of the lady's dress extends to the extreme r. Monogram below l.

[257 × 195.] As no. 221. Numbered 10 in the later hand.

227. A PAIR OF DANCERS. Hirth 63, Singer 6241.

They move to l., the lady in advance, holding one another by the hand. The lady is seen in profile to l., the man is middle-aged, with a beard, and bare-headed; he holds a cap in his l. hand; small trees l.

[240 × 190.] As no. 221. Numbered 11 in the later hand.

228. A PAIR OF DANCERS. Hirth 69, Singer 6232.

They move to r., the gentleman in advance, looking back to l. and holding a hat in his l. hand. The lady has a wide hat with feathers. Monogram and shovel in r. lower corner.

[250 × 206.] As no. 221. Numbered 12 in the later hand.

229. A PAIR OF DANCERS. Hirth 57, Singer 6244.

They hold their heads close together, as if whispering. The gentleman wears the order of the Golden Fleece ; his hat hangs at his back.

[240 × 188.] As no. 221. Numbered 13 in the later hand.

230. A PAIR OF DANCERS. Hirth 72, Singer 6238.

They move to l., both wearing wide hats ; the man's has a feather in front.

[245 × 190.] As no. 221. Numbered 14 in the later hand.

231. A PAIR OF DANCERS. Hirth 61, Singer 6246.

The lady, wearing a hat with feathers, turns her head back to r. Her partner, carrying a hat with feathers in his l. hand, has his head in profile to l.

[248 × 182.] As no. 221. Numbered 15 in the later hand.

232. A PAIR OF DANCERS. Hirth 62, Singer 6228.

The lady l. is seen full face, in a wide hat with feathers under it. Her partner wears a sprig of foliage on his head.

[240 × 190.] As no. 221, but a different watermark, a shield with staff and serpent over it. Numbered 16 in the later hand.

233. A PAIR OF DANCERS. Hirth 70, Singer 6233.

The lady l., wears a coif on her head, which is turned back to r. Her partner in a hat with feathers, holds his face close to hers.

[260 × 200.] As no 221. Numbered 17 in both hands.

234. A PAIR OF DANCERS. Hirth 64, Singer 6227.

The lady l., wears leaves on her head. The gentleman r. holding her hand, turns away and looks back ; he has large ostrich plumes on his hat.

[260 × 175.] Old coloured impression, unlike the rest of the series; on discoloured paper without watermark. The monogram, which should appear l., has been cut off.

From the Bagford collection (Harl. 5944, 114). Transferred from the Department of Printed Books, 1900.

234a. A PAIR OF DANCERS. Hirth 64, Singer 6227.

[258 × 185.] Later impression, as no. 221. Numbered 18 in the later hand.

235. A COUPLE EMBRACING. Hirth 66, Singer 6235.

The lady is seen from the back, with her face in profile to l. The gentleman's head is seen over her r. shoulder.

[260 × 190.] As no. 221, but no watermark. Numbered 19 in the later hand.

236. FEASTERS AND MUSICIANS. B. vii, 265, 96.

A lady is seated l. with her arms folded in her lap. To r. of a small tree an elderly man is uncovering a cup and offering it to the lady by his side ; behind them is a man with a hawk on his l. hand. A dwarf in a fool's cap lays his hands on a column, on which Schäufelein's monogram and shovel are drawn. To r. of the column are four musicians in a gallery, and a woman seated on a stone bench with a dog lying beside her. In the l. corner is a wine-cooler.

[273 × 403.] Good early impression without watermark.
Presented by Mr. W. Mitchell, 1895.
Repr. Hirth, no. 79. This subject is probably connected with the Dancers at a Wedding.

[237–238.]

Illustrations to Poems by Hans Sachs.

237. A PAIR OF WILD MEN OF THE WOODS. (*cf.* P. iii, 238, 169, 170.)

Copy ?

(1.) A hairy man crowned with leaves, in profile to r., holds a sapling in his r. hand, while he lays his l. hand on the head of a boy, who bends over a standing dog. Grass and small bushes on the ground ; the background otherwise is empty. [243 × 131 (cut).]

(2.) A hairy woman, crowned and girt about the waist and hips with leaves, faces three-quarters l. She holds a sprig of an apple tree in her l. hand, while she lays her r. hand on the head of a boy who turns away from her, holding in both his hands a tall flowering plant. R. a small bush on rising ground. [252 × 130 (cut).]

Old impressions, originally on the same sheet, but cut in two ; on coarse paper without watermark.
From the Bagford Collection ; transferred from the Department of MSS., 1814.
Strictly speaking, these are not two separate woodcuts, but a single one cut in halves. Late impressions of the undivided block are to be found in Becker's "Hans Sachs im Gewande seiner Zeit," 1821, no. xiv. The poem by Hans Sachs which Schäufelein illustrated is dated 2 June, 1530, in the first collected edition.

237a. A PAIR OF WILD MEN OF THE WOODS. P. iii, 238, 169, 170.

Copies.

The two subjects are printed from separate blocks, side by side. To r., on the same sheet, is the poem by Hans Sachs in two columns, of sixty-six and sixty-two lines respectively, with the title, "Klag der wilden Holtzleüt | vber die vngetrewen Welt," and the address, "¶ Gedruckt zů Nürnberg durch | Hans Guldenmundt | 1545."

[Sheet, 262 × 395.] The woodcuts are coloured.
In the inventory of 1837.
These impressions are from the blocks now preserved in the Derschau Collection, and published by Becker in 1810 (B 41), whereas the single block published by Becker in 1821 ("Hans Sachs, etc.") is the other copy, of which no. 237 is an old impression. The difference is most noticeable in the drawing of the plants on the ground. No. 237a has a larger bush in the l. lower corner than no. 237 (1), and the ground rises higher between the legs of the dog and the l. leg of the child. Between no. 237 (2) and the corresponding portion of no. 237a there are differences of detail less easy to describe.

237b. A PAIR OF WILD MEN OF THE WOODS.

Copy.

Free reduced copy of the two groups combined. The child accompanying the man now sits astride across the back of a seated dog. The other child turns r. instead of l. There is more landscape background and a stag is seen on either side, at the extreme l. and r. The woodcut [202 × 153] is printed on the l. side of a sheet which contains the same poem by Hans Sachs, commencing above the woodcut, without title or address.

[Sheet, 250 × 330.] Late impression (*c.* 1600?) on coarse paper without watermark.

Purchased from Messrs. Colnaghi, 1862.

The Berlin Museum possesses an early impression [255 × 275] of a copy in which the two groups are united by a landscape background. We look out through the opening of a cave, which forms a frame to the picture, over the heads of the man and woman. In the middle, between the two children, we see in the distance a stag, a horse, and a hare; through the open space between the woman's l. arm and her body we see a camel. The landscape, and especially the trees, are utterly alien to Schäufelein in style, and suggestive of a much later period in the XVI century. The groups themselves, the ground on which they stand, and the little bushes near them agree very closely in drawing with our impression, no. 237a, but there are several minute differences; e.g., in the termination of the man's beard, the large thorn r. on his staff, details in the wreaths worn by both man and woman, the end of the dog's tail and the outline of its belly, which is more hairy in no. 237 than in the copy at Berlin. The back of the child r. in the Berlin copy touches his mother's thigh; in 237 and 237a there is a clear, though narrow, interval between them.

238. THE FABLE OF THE HERMIT AND HIS ASS. B. vii, 268, 104–109.

(1) A herald l. addresses the hermit (or the poet?). Behind them is a wall with a gateway in it. No signature.

(2) The hermit and his son tie a millstone round the donkey's neck and sink it in the river. Two men look on r. standing under a tree. No signature.

[Each cut, 108 × 150.] Old impressions, not very early.

In the inventory of 1837.

B. describes six woodcuts of this series, of which the fourth and fifth are signed. He does not explain the subject. To judge by the copies, the complete series should consist of eight subjects, of which the first (B. 104) and the eighth (not in B.), representing an emperor, herald, and pope, form, as it were, the prologue and epilogue. The well-known story is divided by the illustrator of Hans Sachs' poem, "Der Waldbruder mit dem Esel. Der argen Welt thut niemand recht," into six scenes. 1. The hermit and his son set out to see the world, leading their donkey. They meet a soldier, who makes fun of them for not riding on it (B. 108). 2. The son mounts the donkey, whereupon an old woman chides him for letting his old father walk (B. 107). 3. The father mounts instead, and is reproached for letting his son walk in the mud (B. 105). 4. Thereupon the son suggests that they should both ride, and they are rebuked by a beggar for overworking the donkey (B. 106). 5. The son proposes that they should carry the donkey, and see whether that plan meets with more approval than the rest. They are rebuked again, and the son says they had better kill the donkey (not in B.). 6. They do so, and sink it in the river with a millstone (B. 109). The son admits that his father is right; it is impossible to please the world, and they had better go back to their hermitage.

Schäufelein's woodcuts follow the story, but to judge by B.'s description, they do not agree closely with Hans Sachs' poem as regards the rank of the various persons who encounter the travellers. The poem is dated 6 May, 1531.

238a. THE FABLE OF THE HERMIT AND HIS ASS.

Copy.

The story, divided into eight scenes, divided by pilasters, is drawn on two blocks, printed one above the other.

[Each block, 90 × 340; sheet, 197 × 348.] Old, rather faint impression; on the back is the woodcut described in Vol. I, p. 543, no. 2.

In the inventory of 1837.

This is, strictly speaking, an imitation, rather than a copy, of the series described by Bartsch. It may even be based on an independent series of drawings by Schäufelein, whose style is still clearly discernible in spite of the rough execution of these blocks. The features resemble those in certain miniatures of the Oettingen prayer-book (1537–38), and in the illustrations to Apuleius (1538), which are not much better cut than this pair of blocks.

238b. THE FABLE OF THE HERMIT AND HIS ASS.

A fragment of the same copy, being the first compartment only [86 × 83] more strongly printed.

In the inventory of 1837.

238c. THE FABLE OF THE HERMIT AND HIS ASS.

Another copy in eight scenes, similar in arrangement to 238a, but different in detail; originally, no doubt, printed on one sheet, but now cut into two longitudinally.

[First block, 93 × 351; second block, 94 × 347.] Old impressions, heavily printed. On the back are fragments of a late woodcut of the Crucifixion.

Presented by Mr. W. Mitchell, 1895.

These blocks, reduced in width by the sacrifice of the first and eighth compartments, were printed in Becker's "Hans Sachs, etc." 1821, no. xxi.

APPENDIX TO SCHÄUFELEIN.

The following are the more important of the remaining woodcuts of Schäufelein's latest period, not represented in this collection.

1. Abraham's Sacrifice, 150 × 360. B. vii, 246, 3. Lanna collection, Prague, (Singer, no. 6989); Hofbibliothek, Vienna.

2. The Story of Job, 150 × 360. Block in the Derschau collection, Berlin (unpublished).

3. The Siege of Bethulia. P. iii, 234, 137. Nagl. Mon. iii, p. 579, no. 6. Derschau, B 34.

4. The Temptation of Christ, 222 × 160. Dresden; an imperfect impression, 135 mm. in width, at Berlin.

5. The Raising of Lazarus, 370 × 1080, B. vii, 249, 17. Repr. Hirth, no. 619. Hofbibliothek, Vienna.

6. Christ conversing with Zacchæus, 152 × 359. Block in the Derschau collection, Berlin (unpublished).

7. The Last Judgment, 237 × 158. Germanic Museum, Nuremberg, is a border also by Schäufelein, consisting of columns with heads of Emperors in medallions, three on either side; above and below the woodcut a space for German text; signed below, "Hans Kramer." Size of whole, 330 × 241.

8. A large battle scene, 390 × 1100. B. vii, 267, 102. Albertina, Vienna.

9. A woman being bled, 218 × 375. Albertina, Vienna.

10. Two men and a woman in a row, 176 (cut) × 158. Collection of Prince Thurn and Taxis, Regensburg.

II.—HANS BURGKMAIR.

Hans Burgkmair, the elder, painter, etcher and draughtsman on wood; born at Augsburg, 1473; son of Thoman Burgkmair (died 1523); pupil of his father and of Schongauer; received as master by the Augsburg guild of painters, 1498; illustrated books for the leading Augsburg presses, those of Ratdolt, Öglin, J. and S. Otmar, Schönsperger and Miller, and took a large part in the woodcut works commissioned by Maximilian I; died 1531. His wife, Anna Allerlahn, whose portrait he painted with his own in 1529, survived him; their son, Hans (II) (died 1559), was an unimportant painter and etcher.

Authorities :—

i. Catalogues.

Bartsch, P. G. vii, 197.
Passavant, P. G. iii, 264.
Nagler, Mon. iii, 237, no. 708.
Muther, "Bücherillustration," i, 130.
Muther, "Chronologisches Verzeichniss der Werke H. B.'s," *Repert. f. Kunstw.*, ix, 410.

ii. Biographical and critical notices.[1]

Sandrart, "Teutsche Akademie," iii, 232.
Huber, "Die Malerfamilie Burgkmair von Augsburg," *Zeitschr. d. hist. Vereins f. Schwaben u. Neuburg*, i, 310.
Muther, "H. B. Eine biographische Skizze," *Zeitschr. f. bild. Kunst*, xix, 337, 378.
Schmid, "Forschungen über Hans Burgkmair," 1888.
Lützow, "Geschichte des deutschen Kupferstiches und Holzschnittes," 1891, 130.
Jahrbuch d. Kunsthist. Samml. d. Allerh. Kaiserhauses, Wien, 1883, etc. Bd. i, Triumphal Procession (Schestag); vi, Weisskunig (Schultz); vii, x, Genealogy (Laschitzer, Frimmel); viii, Theuerdank (Laschitzer); xv, chiaroscuro woodcuts (Chmelarz).
Dörnhöffer, "Über B. und Dürer," in "Beiträge zur Kunstgeschichte, Franz Wickhoff gewidmet," 1903, 111.

There is no adequate monograph on Burgkmair, while the catalogues of his works subsequent to that of Bartsch are loaded with entries which

[1] Those referring to a single woodcut or a limited group are not cited here, but in the appropriate place in the catalogue.

properly relate to the woodcuts of Hans Weiditz, who was known for a time as the Pseudo-Burgkmair, or Master of the Illustrations to Petrarch. The reaction against the confusion of this master with Burgkmair was inaugurated by Dr. W. von Seidlitz,[1] and culminated in the publication, in 1904, of a monograph by Dr. H. Röttinger, devoted to the work of Weiditz under his right name.[2]

BOOKS ILLUSTRATED BY BURGKMAIR.

A.—In the Department of Prints and Drawings.

1. [STAMLER.] Dyalogus Johannis Stamler Augustñ. | de diversarum gencium sectis | et mundi religionibus. G. Öglin and G. Nadler, 22 May, 1508 ; fol. (Muther[3] 858 ; Pr. 10704).

Presented by Mr. W. Mitchell, 1904. Another copy, transferred from the Department of Printed Books, 1889.
Title-page, signed [288 × 185], repeated on the back of the leaf. B. 39 ; M. 19.

2. [GEILER.] Das buch granatapfel. Ain gaistliche bedeutung des aussgangs der kinder Israhel von Egipto. Die gaistlich spinnerin. Ain gaistliche bedeutung des heszlins. Die siben hauptsund. J. Otmar, Augsburg, 1510 ; fol. (Muther 862 ; Pr. 10678).

Purchased from Mr. Gutekunst, 1870.
Six woodcuts by Burgkmair :—
(1) A 1 v. Christ with Lazarus, Martha and Mary. B. 16; M. 39. Signed.
(2) I 1 v. The destruction of Pharaoh in the Red Sea. B. 3 ; M. 40. Signed.
(3) a 1 v. St. Elizabeth of Hungary, spinning. B. 28 (wrongly described) ; M. 41
(4) A a 1 v. A cook disembowelling a hare. B. 71 ; M. 42. Signed.
(5) a a 1 v. Seven demons with swords, typifying the seven deadly sins. B. 62; M. 43. Signed.
(6) c c 2. Seven scabbards, typifying the virtues contrary to the aforesaid sins.

3. [GEILER.] Predigen teütsch | vnd vil gutter leeren. Des hoch | gelerten herrn Johañ von Kay | sersperg. | J. Otmar, Augsburg, 1510 ; fol. (Pr. 10679).

Purchased at the Singer sale, 1860.
Three woodcuts by Burgkmair, repeated from the edition of 1508 (p. 61, no. 6).
(1) Fol. 1 v. Pilgrims climbing a hill (Der berg des schouwenden lebens, the mountain of the contemplative life). M. 16.
(2) Fol. 38 v. Pilgrims passing a wayside cross and shrine. B. 72; M. 17. Signed.
(3) Fol. 136 v. Zaccheus climbing a tree to see Christ. M. 18.

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[1] *Jahrb. d. k. preuss. Kunstsammlungen*, xii, 158.
[2] "Hans Weiditz der Petrarkameister," *Studien zur deutschen Kunstgeschichte*, Heft 50.
[3] Muther, in the present list, applies, as usual, to that author's "Bücherillustration" ; in the case of individual woodcuts, his "Chronologisches Verzeichniss der Werke Hans Burgkmairs des Aelteren (*Repertorium für Kunstwissenschaft*, ix, 410) is cited as "M."

4. [RICCI.] In Aposto | lorum simbolum | Pauli Ricii ora | toris ....dialogus. J. Miller, Augsburg, 4 April, 1514 ; 4to. (Muther 867 ; Pr. 10823).

Purchased from Mr. Gutekunst, 1870.
Title-page by Burgkmair, M. 145. Signed.

5. [MAEN.] Das leiden Jesu | Christi vnsers erlösers. Sonders andächtiger | lere Nutzperlicher be | trachtung ausz den | vier Euangelisten | entlichen durch | Wolffgang von Män. | in gesatz | weisz be | zwung- | en. Hans Schönsperger jun., Augsburg, 1515 ; 4to. (Muther 866 ; Pr. 10738).

Presented by Mr. W. Mitchell, 1904.
The following cuts are by Burgkmair :—
(1) a 3. The author presenting his book to the Emperor.[1] M. 149 [91 × 67].
(2) a 3 v. (repeated m 4 v). Christ on the cross between the two thieves; the centurion is piercing his side.[2] M. 150. Signed [141 × 93].
(3) b 2. The raising of Lazarus. M. 151. Signed [142 × 94].
(4) b 4. Caiaphas addressing the council. M. 152 [92 × 67].
(5) c 2. Mary Magdalen anointing Jesus' feet. M. 153. Signed [91 × 67].
(6) d 2. Christ expelling the money-changers. M. 155. Signed [91 × 66].
(7) e 2. Judas going to the priests to betray Jesus. [92 × 68].
(8) k 3 v. Herod sending Jesus back to Pilate. M. 158 [93 × 68].
The *passe-partouts* [141 × 96], of four different designs, in which the smaller woodcuts are enclosed, appear to be also by Burgkmair. Each pattern contains the arms of the Empire and of Austria, with black arabesque ornament on a white ground. The pattern dated 1515 contains in addition the arms of W. v. Maen, two crescents addorsed.

6. [ECK.] Joan. Eckii Theologi in | summulas Petri Hispani.... | ....explanatio. J. Miller, Augsburg, May, 1516 ; fol. (Muther 869 ; Pr. 10833).

Purchased from Mr. Gutekunst, 1870.
On the title-page, the imperial eagle with the arms of Ingolstadt, Freiburg and Tübingen. B. 35 ; M. 323. Signed [130 × 127].

7. [PFINZING.] Theuerdank. J. Schönsperger sen., Nuremberg, 1517 ; fol. (Muther 845 ; Pr. 11180). Imperfect copy on vellum (*see* Vol. I, pp. 419, 504, Vol. II, p. 7).

Purchased from Messrs. Smith, 1845.
The following subjects (quoted by the numbers attached to them in the book) are by Burgkmair :—
(1) 22. Theuerdank in peril on a chamois hunt.
(2) 36. Theuerdank endangered by an avalanche.
(3) 44. Theuerdank nearly shoots himself with a crossbow.
(4) 47. Theuerdank's horse falls under him.
(5) 49. Theuerdank, on a chamois hunt, is endangered by stones loosened by the rain. The figure of Theuerdank, inserted in the block, is by Beck.
(6) 61. Theuerdank on a boar hunt.

[1] *See* p. 63, no. 25. Prof. L. Kaemmerer has made the plausible suggestion that a drawing of 1518 at Chatsworth, wrongly attributed to Dürer (L. 400), is a portrait of Maen (*Mitt. d österr. Vereins f. Bibliothekswesen*, ix, 42).

[2] This block was afterwards used at Venice in the Aquileia Missal printed by Jacobus Pencius de Leucho at the expense of Johann Oswald, 16 Sept., 1517; 4to. Weale, "Cat. Miss.", p. 27, Rivoli, "Les Missels Vénitiens," pp. 75, 142 (with reproduction of the woodcut). The cut was there placed in the frame which encloses the text on the opposite page in Maen's book.

(7) 63. Theuerdank, riding, escapes falling into a hidden spring. Corrections have been made by Beck in the figure of Theuerdank.
(8) 102. Theuerdank defeating another knight in single combat with swords.
(9) 109. The three captains brought up for judgment.
(10) 113. Queen Ehrenreich requiring of Theuerdank another exploit. Signed.
(11) 114. Ehrenhold delivering Ehrenreich's message to Theuerdank.
(12) 115. An angel counselling Theuerdank to do the Queen's pleasure.
(13) 118. Theuerdank walking on swords.

8. [PFINZING.] Theuerdank. J. Schönsperger, sen., Augsburg, 1519 ; fol. (Muther 846 ; Pr. 10939).

Imperfect. Presented by Mr. W. Mitchell, 1904.
The same cuts as in no. 7.

9. [ZOLLER.] Durch betrachtung vñ | Bekärung Der bössen gebreych in | schweren sünden, Ist gemacht Dy- | ser Spyegel Der Blinden. | V[on]. H[aug]. Z[oller]. Im jar. 1522. (M. Ramminger, Augsburg, 1522) 4to. (Muther 888).

Purchased from Mr. Breslauer, 1905.
On the title-page, signed cut by Burgkmair, a round mirror with the sacred monogram supported by an elderly man and held at the top by an elector and a cardinal, both blindfolded. A nobleman and a peasant stand below, pointing up to the mirror. Near the peasant are Burgkmair's initials. M. 810 [130 × 120]. Repr. (reduced) in Breslauer's catalogue, no. 1, p. 91. Two books in the library, "Ain Spiegel Der Blindē" and "Blinden Spiegel," s. l. e. a., contain a woodcut of the same subject but entirely different in composition, and unsigned [132 × 110].

10. [CICERO.] Officia M. T. C. H. Steiner, Augsburg, 16 Feb. 1531 ; fol.

Purchased from Mr. Breslauer, 1905.
One signed cut, B. 74, M. 499, fol. 78, first used in Alsaharavius [Khalaf], Liber theoricae, etc., 1519 (Muther 875, *see* p. 62, no. 19).

11. [AVILA.] Ein nutzlich Regiment der gesundt | heit, Genant das Vanquete. H. Steiner, Augsburg, 11 May, 1531 ; 4to. (Muther 1083).

Purchased from Mr. Gutekunst, 1870.
One cut by Burgkmair, sig. A 4 v., the author writing in his study. M. 921. Signed [118 × 120].
First used in the Spanish edition of 1530 (p. 63, no. 26).

12. [STEINMEYER.] Newe Künstliche, | Wohlgerissene, vnnd in Holtz ge- | schnittene Figuren. V. Steinmeyer, Frankfort, 1620 ; 4to. (Imperfect).

Presented by the National Art Collections Fund, 1906.
(1) Sig. Tt 1 v. Six doctors seated at a table, B. 74. (2) Tt 2. An author kneeling in the midst of a group of kings and queens (*see* p. 63, no. 29).

13. [PFINZING.] Theuerdank. M. Wagner, Ulm, 1679 ; fol. (Muther 853).

Imperfect, wanting the last ten leaves, with nine woodcuts, six of which appeared for the first time in this edition (a perfect copy is in the library).
Purchased from Mr. Daniells, 1864.
The same cuts as in nos. 7 and 8. Among the last six cuts (missing in this copy), which were not used in the early editions, is one by Burgkmair.

14. [TREITZSAURWEIN.] Der Weisskunig. Vienna, 1775 ; fol.

Purchased from Mr. Asher, 1850.

(1–109) One hundred and nine of the woodcuts are by Burgkmair :—nos. 1, 3, 4, 11, 12, 14, 15, 18, 20, 22, 23, 25, 26, 28, 30, 31, 40, 42–46, 49–52, 54, 60, 62, 63, 65–73, 75–77, 80, 83, 84, 86, 88–90, 93–95, 100, 101, 103, 105, 107, 110, 115, 116, 118, 121, 122, 125–127, 130, 131, 136, 139, 143, 145, 146, 148, 149, 151, 153, 154, 161, 163, 166, 171, 173, 174, 177, 178, 183, 185, 191, 195–198, 206, 207, 209–212, 214–216, 219, 225, 228, 231–233, 235.

In a few cases the names of the wood engravers are recorded on the blocks at Vienna. No. 68 was cut by Cornelis Liefrinck, nos. 154 and 207 by Hans Taberith.

15. [TREITZSAURWEIN.] Kaiser Maximilian's I. Triumph Vienna, 1796 ; fol.

Purchased from Messrs. Willis and Sotheran, 1859.

(1–66) Sixty-six of the woodcuts are by Burgkmair :—nos. 1–56, 109–112, 122–124, 132–134.

B.—In the Department of Printed Books.

1. [LITURGIES.] Missale Frisingense. E. Ratdolt, Augsburg, 10 March, 1502 ; fol. (Weale, "Cat. Miss.," p. 71. Pr. 10641).

At the beginning, the Virgin and Child with SS. Corbinian and Sigismund ; in the Canon, the Crucifixion, and initial T with angels bearing the instruments of the Passion.

See Schmid, "Forschungen," p. 22, where these woodcuts were first mentioned in connection with Burgkmair ; *Jahrb. d. k. preuss. Kunstsamml.*, xxi., 205, 207, 209, where they are more fully described, unfortunately under the name of Breu ; F. Dörnhöffer, "Beiträge," etc., Vienna, 1903, 117–118, where they are rightly attributed to Burgkmair ; and *Jahrbuch*, xxiv, 336, where the amended attribution is accepted. According to Dörnhöffer, the Munich copy of this Missal belongs to an earlier (undated) edition which contains Burgkmair's title woodcut but an older Crucifixion.

2. [LITURGIES.] Missale Pataviense. E. Ratdolt, Augsburg, 6 Jan., 1505 ; fol. (Weale, "Cat. Miss." p. 121 ; Pr. 10644).

In the Canon the same Crucifixion and initial T as in no. 1.

3. [CELTES.] Ραψωδία, Laudes et Victoria de Boemannis. J. Otmar, Augsburg, 1505 ; 4to. (Muther 856 ; Pr. 10665).

(1) At the beginning (not, strictly speaking, a part of the book) the imperial eagle signed, P. 122. (2) Fol. A 1 v. A battle, which had previously been published on a broadside, "Die böhmische Schlacht." (3) B 1 v. Insignia poetarum, a woodcut also found printed separately (*see* Muther 857, and Dörnhöffer, *op. cit.* 122–124, much the best account of this book ; also Thausing "Die Celtis-Ciste der Wiener Universität," in *Mitteilungen des Alterthums-Vereines zu Wien*, 1877, p. 251).

4. [LITURGIES.] Missale Saltzeburgense. P. Liechtenstein, Venice, 3 Dec. 1507 ; fol. (Weale, "Cat. Miss.," p. 177).

Nothing in this Missal is by Burgkmair except the correction in the head of St. John, constituting the second state of Breu's Crucifixion (Schr. 380). *See* the articles cited under no. 1, and reproduction, *Jahrbuch*, xxi, 193.

5. [TAULER.] Sermones. J. Otmar, Augsburg, 1508; fol. (Pr. 10670).

On last page of Register, facing sig. A, Christ bearing the Cross [119 × 148], unsigned, coloured. *See Jahrbuch*, xxi, 203.

6. [GEILER.] Predigen Teütsch. J. Otmar, Augsburg, 1508; fol. (Muther 857; Pr. 10671).

Three woodcuts by Burgkmair, M. 16–18 (coloured), Fol. 1 v, 38 v (B. 72, signed), and 136 v. Used again in 1510 (Pr. 10679).

7. [LITURGIES.] Missale Augustense. E. Ratdolt, Augsburg, 27 March, 1510; fol. (Weale, "Cat. Miss.," p. 31; Muther 344; Pr. 10651).

Crucifixion and initial by Burgkmair in the Canon, as in nos. 1, 2.

8. [PINICIANUS.] Carmina (Virtus et Voluptas, etc.) J. Otmar, Augsburg, 25 March, 1511; 4to. (Pr. 10682).

Two cuts by Burgkmair (one repeated), P. 101, 102; M. 142, 143.

9. [CARBEN.] Ain schön vnd seüberlich Tractat vō der edlen rainen vnd vnbeflecten junckfrauschafft Marie . . . . Durch mich Victor von Carben, etc. J. Otmar, Augsburg, 12 April, 1511: 4to. (Muther 981; Pr. 10684).

On the title-page, the Virgin and Child by B., unsigned. This cut was used first in the "Taschenbüchlein," printed by J. Otmar, 1510 (Weller 620, Munich, Asc. 2031), sig. f 3. It occurs again on a single sheet in the Munich print-room, "Iohannis Piniciani Presbiteri Augustani ad diuam uirginem Mariam | uotum, in sacra ede Oetingen solutum. M.D.XIII." The woodcut stands at the head of the first column, containing 40 elegiac verses. The second column contains 60 verses, and ends with "Finit Hecatostichon V.C.M." According to a MS. note, this sheet was formerly inserted in a book purchased and bound for the monastery of Tegernsee in 1516. The sheet measures 32 × 20 cm.

10. [BONAVENTURA.] Der psalter marie. J. Otmar, Augsburg, 31 May, 1511; 16mo. (Muther 982; Pr. 10685).

The cut (coloured) on the back of the title-page [68 × 46] appears to be by B.

11. [GEILER.] Nauicula penitentie. J. Otmar, Augsburg, Sept. 1511; fol. (Muther 863; Pr. 10687).

Signed cut on title-page, P. 110, M. 138.

12. [HENRICUS.] Suso, der Seusse. J. Otmar, Augsburg, 20 June, 1512; fol. (Muther 983; Pr. 10689).

One woodcut, "Der Berg des schauenden Lebens," M. 16, repeated from no. 6.

13. [GERMAN SONGS.] Tenor part of song book, printed by E. Öglin, Augsburg, 19 July, 1512; obl. 4to. (Eitner's "Bibliographie der Musik-Sammelwerke," 1877, p. 9).

Signed cut on title-page, Venus rising from the sea, holding two shields [77 × 117]. Reproductions of all four parts, each with a woodcut by B., in

Könnecke's "Bilderatlas," p. 76, and in "IX. Band der Publikation älterer Musikwerke, herausgegeben von der Gesellschaft für Musikforschung," Berlin, 1880. The frontispiece of "Discantus" represents Cupid, that of "Altus" Apollo enthroned between Mercury and a poet, and that of "Bassus" Apollo enthroned between two groups, each of five maidens, playing various instruments. *See* Schmid, "Forschungen," p. 33.

14. [PINICIANUS.] Carmina (Virtus et Voluptas, etc.) J. Otmar, Augsburg, 31 July, 1512; 4to. (Muther 864; Pr. 10690).

Two cuts by Burgkmair, P. 101, 102, M. 142, 143, as in no. 8, but P. 102 is not repeated in this edition.

15. [PINICIANUS.] Epitoma grāmaticæ. S. Otmar, Augsburg, 1513; 4to. (Pr. 10751).

Signed cut, undescribed [104 × 96], on title-page.

16. [JORNANDES.] De rebus Gothorum. Paulus Diaconus Foroiuliensis de gestis Langobardorum. J. Miller, Augsburg, 21 March, 1515; fol. (Muther 868; Pr. 10826).

Title-page, B. 63; M. 146.

17. [ARISTOTLE.] Dialectica. J. Miller, Augsburg, 27 April, 1517; fol. (Pr. 10836).

On title-page, B. 35; M. 323.

18. [JOHANN VON ECK.] Elementarius Dialectice. J. Miller, Augsburg, 26 Dec., 1518; 4to. (Pr. 10844 A).

On title-page, B. 35; M. 323.

19. [KHALAF.] Liber theoricae necnon practicae. S. Grimm and M. Wirsung, Augsburg, 24 March, 1519; 4to. (Muther 875; Pr. 10896).

Six physicians at a table, B. 74; M. 499.

20. [LUTHER.] Ain Sermō von dem Hayligen Creütz Geprediget Von D. M. L. Im Jar. M. D. xxii. (Augsburg, 1522) 4to. (Muther 890).

On the title-page a crucifix (signed), with Mary and Moses below the arms of the Cross [142 × 132], M. 811.

21. [CHRONIK.] Ein Schöne Cronick vñ Hystoria (by S. Meisterlein). M. Ramminger, Augsburg, 1522; fol. (Muther 948).

Signed title-border with the arms of the Empire and of Augsburg, four medallions (Augustus, Octavianus, Otho, Hainricus), and whole length figures of SS. Ulrich and Afra [225 × 153]. P. iii, 279, 115.

22. [BIBLE.] Das neü Testament. S. Otmar, Augsburg, 21 March, 1523; fol. (Muther 892).

Twelve initials (to the four Gospels, the Acts, Romans, 2 Corinthians, 1 Peter, 1 John, Hebrews, James and Jude) and twenty-one woodcuts (all signed), illustrating the Apocalypse. M. 812-832.

Muther describes an earlier edition (undated), in which only six of the Apocalypse cuts appeared. A later edition is dated 21 June 1523.

23. [STYRIA.] Des loblichen Fürstenthumbs Steyer Erbhulldigung, etc. (For) J. de Necker, Augsburg, 28 Sept., 1523 ; fol. (Muther 894).

Two coats of arms, those of the Duchy of Styria and of Sigmund von Dietrich stein, both signed and dated 1523. M. 833, 834.

24. [BIBLE.] Das neü Testament, mit gantz nutzlichen vorreden, etc. S. Otmar, Augsburg, 7 June, 1524 ; fol. (Muther, "Bilderbibeln," 46).

The same cuts as in no. 22.

25. [BURGER.] Der Euangelisch Burger. J. Gastel, Zwickau, 1524 ; 4to.

On the title-page, the dedication woodcut (a 3) of W. von Mān's "Leiden Jesu Christi," 1515, M. 149.

26. [LOBERA DE AVILA.] Vanquete de nobles Cavalleros. H. Steiner, Augsburg, 31 Aug., 1530 ; 4to. (Muther 895).

One signed cut, M. 921 (repr. Hirth 649). The rest are by other hands.

27. [CICERO.] Officia M. T. C. H. Steiner, Augsburg, 29 April, 1531 ; fol. (Muther 879).

One signed cut, B. 74, M. 499, fol. 78, first used in no. 19. It recurs in the later editions of the Officia.

28. [WYLE.] Translation oder Deütschungen des Hochgeachten Nicolai von Weil. H. Steiner, Augsburg, 18 Feb., 1536 ; fol.

The illustration to "Von der Kunigin Frawglück," after Aeneas Silvius, is by B. *See Kunstgeschichtliche Anzeigen*, 1904, p. 61, note 2, in which the woodcut is described.

29. [KOEBEL.] Glaubliche offenbarung, wie vil fürtreffenlicher Reych vnd Kayserthumb auff erdtrich gewesen, etc. H. Steiner, Augsburg, 1540 ; fol.

On the title-page an author presenting his book to five emperors or kings and three queens, sitting against a curtain. Not signed [145 × 128].[1]

30. [SACCHI.] (Platina) Von der Eerlichē zimlichen auch erlaubten Wolust der leibs. H. Steiner, Augsburg, 14 March, 1542 ; fol. (Muther 951).

(Facing fol. 1). Maximilian and Mary of Burgundy learning one another's languages (signed, repr. Muther, pl. 164), a woodcut designed for the Weisskunig. An alternative woodcut of this subject by Beck (Muther, pl. 165) was used in the edition of 1775.

The woodcut of a cook on fol. 52 v. [87 × 113] is signed H. B. Muther interpreted this as the signature of the younger Burgkmair, but it may be a weak, posthumous work by the father. A similar woodcut is the herald on the title-page of "Churfürsten, etc. . . auf dem Reichstag zu Regenspurg," Steiner, 1541, fol. Of the other two cuts assigned by Muther to the same artist, the first is by an imitator of Beham, the second by Breu.

[1] Repeated in no. 34. Another book in which the same woodcut occurs is "Das Buch der Weisheit der Alten Weisen von anbeginn der Welt, s.l. (Augsburg), 1548 (Hamburg, Stadtbibl.). It was reprinted in Steinmeyer's "Newe Künstliche . . . . Figuren," Frankfort, 1620, Sig. Tt. 2.

31. [PISTORIUS.] Dialogus de Fato et Fortuna, cui nomen Paraclitus. H. Steiner, Augsburg, 1544 ; 4to.

The same cut as in no. 28.

32. [BOCCACCIO.] Furnemsten Historien vnd Exempel von widerwertigen Glück. H. Steiner, Augsburg, 1545 ; fol.

The same cut as in no. 28 ; also B. 74 on fol. 71.

33. Das HELDEN BUCH mit seinen Figuren. (H. Steiner, Augsburg), 1545 ; fol.

Sig. C 1 v. Maximilian and Mary of Burgundy, as in no. 30.

34. SCHERTZ mit der Warheyt. C. Egenolff, Frankfort, March, 1550 ; fol.

On back of title-page, Maximilian and Mary of Burgundy, as in no. 30. Fol. 1. The same unsigned cut as in no. 29, described from this book by Wiechmann-Kadow in Naumann's *Archiv*, ii, 166.

35. [ROTTWEIL.] Ordenung....des....Hoffgerichts zu Rotweil. C. Egenolff, Frankfort, 1551 ; fol.

On the title-page cut no. 109 of Theuerdank.

36. [GOBLER.] Der Rechten Spiegel. Heirs of C. Egenolff, Frankfort, 1564 ; fol.

Fol. 16 v., B. 74.

37. [BECKER.] Holzschnitte alter deutscher Meister. Gotha, 1808–1816 ; fol.

B 25–28, D 12, E 1, 3 are by Burgkmair.

WOODCUTS BY BURGKMAIR.

[1, 2.]

Early Woodcuts before 1507.

The earliest group, attributed to Burgkmair in part by Dr. Schmid[1] and more explicitly by Dr. Dörnhöffer[2], consists of illustrations to liturgical books printed by Erhard Ratdolt, 1499-1502. For these *see* pp. 60, 61, nos. 1, 2, 4, 7. They are represented in this Department only by reproductions of "The Virgin with the Patron Saints of Constance" in two states, as issued in 1499 and 1505[3], and of a "Salvator Mundi" on a broadside at Munich printed by Ratdolt in 1500, in Schmidt's "Denkmale des Holz-und Metallschnittes," pl. 73. Another group, belonging to the years 1504-5, is also represented only in the library, p. 60, no. 3.

1. THE VIRGIN AND CHILD. B. vii, 204, 13. M. 24.

The Virgin sits in three-quarter face to l. holding the naked Child upon her lap and handing him an apple. On a ledge in front lie a book, a scroll with the initials H. B., and a cushion with a pomegranate upon it. Through a window of Romanesque construction we see a square castellated building, in the same style, with a woman at a window drawing up a bucket of water from the moat. Landscape background with two tall trees. Double border with a very thick outer line.

[218 × 158.] Good impression, no watermark.
Collection: F. Rechberger (MS.), 1807.
Purchased from Messrs. Smith, 1845.
The earliest signed woodcut, dated by Dörnhöffer about 1502, by Schmid before 1505, by Muther about 1509. The first date mentioned is the most probable; there are analogies with the Freising Madonna of 1502, even with the Constance Madonna of 1499 (position of the Child's arm). The modelling of flesh and drapery by means of regular series of very fine lines is characteristic of this early time. There is no sign of Italian influence as yet in the architecture or the costume of the Virgin. The face of the woman at the window anticipates in a curious way Hans Weiditz's method of drawing faces on a small scale.[4] Repr. in Weigel's "Holzschnitte berühmter Meister," no. 15.

2. A HERALD. 1504 (?). Dörnhöffer, "Beiträge," p. 120.

He stands three-quarter face to l. wearing a cap, a coat reaching to the knees, and over that a lozenge-patterned tabard with the cross of Jerusalem on the front. In his r. hand he holds a wand, while he supports with his l. hand a shield with an unknown coat of arms (per bend sinister, sable and or, a lion rampant crowned counterchanged). Near the shield is the date 1504. Over the herald's head is a long empty scroll on which the letter *H.* is written with ink. No border. Unsigned.

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[1] "Forschungen," p. 22.
[2] "Beiträge," p. 117.
[3] *See* Vol. I, p. 219. The first state is also reproduced in the "Beiträge," pl. 2.
[4] *See* p. 150, no. 16.

[Size of subject, 152 × 97.] Good impression, but stained. No watermark. Purchased 1834.

First recognised as a Burgkmair by Dr. Dörnhöffer, in whose article it is reproduced. It is doubtful whether the date which appears is that of the work or has some historical significance. In any case, the technique points to Burgkmair's early period. It is difficult to interpret the subject in the absence of any information as to the purpose for which the woodcut was intended. It has been suggested to me that the person represented (evidently a portrait) was a knight of the Holy Sepulchre in the mantle of his order, but the knight's mantle was white, and the wand seems clearly to mark this person as a herald, while the garment seems no less clearly to be a tabard, though if it be compared with the tabard worn by the heralds on Dürer's Triumphal Arch a difference will be noticed; there the sleeves appear through a slit in the side of the tabard, whereas here they are covered by a flap hanging down between the front and back. The same difference is noticeable on Burgkmair's woodcut, P. 120 (no. 4), where this very personage, with the cross of Jerusalem (but no lozenges) on his tabard, stands at Maximilian's l. hand opposite to the imperial herald. Heralds in the attitude of the present one, with wand and shield, but in tabards without a covering for the sleeves, appear frequently in Ruexner's "Turnierbuch," Simmern 1530. The lozenges and the date 1504 on the present print suggest some connection with the war about the Bavarian succession in which Maximilian took part in that year, but I am unable to elucidate the point. The arms have not been identified; Dörnhöffer mentions various unsatisfactory suggestions. *See* no. 3.

3. AN UNKNOWN COAT OF ARMS.

The same shield as appears in no. 2 is here surmounted by helm, mantling and crest, a demi-lion rampant crowned and plumed holding two swords. In the r. upper corner is the badge of the order of St. Catherine of Mt. Sinai, consisting of sword, half-wheel and scroll; in the l. upper corner is the cross of Jerusalem, possibly a later addition to the block. At the foot of the shield is the letter B., printed from the block; the letter H., farther l., has been broken off and only a fragment remains. No border.

[Size of subject, 175 × 121.] Badly printed, apparently late in the XVI century. From the Franks collection of bookplates, bequeathed 1897.

The woodcut may well be ten years later, but I describe it here for convenience in connection with no. 2. The arms, which occur repeatedly on the coats of South German families, are not to be found in Sibmacher or Rietstap in combination with the present crest. The same two badges occur on a portrait painted in 1523 in the collection of Sir Frederick Cook at Richmond (repr. "Illustrated Catalogue of the Exhibition of Early German Art at the Burlington Fine Arts Club," 1906, no. 22), and on the bookplate of Hans Helfrich (1581), by M.S., W. 800 (repr. pl. 30 in Warnecke's "Bücherzeichen des xv. u. xvi. Jahrh."). Helfrich's plate shows the badge of St. Catherine's order in its two forms, with a whole and with a broken wheel, but without the scroll. The order is said to have been founded in the XI century for the protection of the tomb of the saint and of the roads by which pilgrims approached it. The order in the strict sense became extinct when the country fell into the hands of infidels, but it remained customary, according to Zedler,[1] even in the XVIII century, for pilgrims to the convent to receive the knighthood of St. Catherine from the superior. The knighthood of the Holy Sepulchre, an order founded by Alexander VI. in 1496 in succession to the Augustinian canons of the Holy Sepulchre, was similarly conferred on pilgrims to Jerusalem by the Guardian of the Franciscans, to whom the Pope delegated his authority for that purpose.[2] The badge of the order was this cross of Jerusalem which is also the emblem of the Kingdom of Jerusalem, as shown on the Triumphal Arch of Maximilian and among the quarterings of the Spanish coat, as borne by Charles V.

[1] "Universal-Lexicon," v. 1509. On the Order of St. Catherine *see* also Biedenfeld, "Geschichte aller Ritterorden," i, 21.

[2] Biedenfeld, *Op. cit.* i, 42. This custom is also said to have prevailed as late as the XVIII century.

[4–6.]

Woodcuts of the Year 1507.

4. THE IMPERIAL EAGLE (1507). P. iii, 281, 120. Nagl., K.-L., iii, 245, 44.

The eagle, AQVILA IMPERIALIS, has round either head a nimbus with the words SACRO . . . IMPERIO.[1] From each head is suspended a wreath, LAVREA, that on the l. being identical in design with that which appears in the woodcut, "Insignia poetarum."[2] The eagle displays on its neck, breast and wings a number of mythological or symbolical designs. At the top we see the Emperor Maximilian, DIVVS MAXIMI, enthroned, with his feet on a three-legged stool, TRIPOS, between two heralds with the arms of the empire and the cross of Jerusalem on their respective tabards.[3] Below the stool is the Muses' fountain, FONS MVSARVM, the spout of which runs out between the letters H.B. of Burgkmair's signature. The water falls into a basin, in which the Muses themselves, NOVEM MVSAE, are grouped. Beneath this basin, which has four spouts, we read the motto ERRĀDO DISCITVR. Then we see PHILOSOPHIA on a throne, her feet upon the world, flanked by two genii with harp and square. On the steps of the throne are the seven liberal arts, SEPTĒ LIBERALES, divided into Trivium and Quadrivium. At the bottom of all is the Judgment of Paris, IVDICIVM PARIDIS, between MERCVR(ius) and DISCORDIA, the latter of whom is about to throw the apple while the former awakens Paris from slumber. On its dexter wing the eagle displays in seven roundels the works of the six days of creation, SEX OPERA DIERVM, and the Creator resting; on the sinister wing seven similar roundels contain the mechanical arts, SEPTEM MECHANICAE, viz., VESTIARIA, AGRICVLTVRA, ARCHITECTVRA, MILICIA, VENA(cio), MERCATVRA, COQVINARIA, METALLARIA. These two series of roundels are headed by the titles DIVINA FABRICA and HV̄ANA INV̄ĒTA respectively. At the extremity of the eagle's talons are the escutcheons of the Empire and of Austria. At the top of the whole is the inscription :—

LAVREA SERTA GERIT SACRO IOVIS ALES IN ORE
MAXMILIANEIS IAM CELEBRATA SCOLIS.

At the foot is the distich :—

BVRGKMAIR HANC AQVILAM DEPINXERAT ARTE IOHĀ̄ES
ET CELTIS PVLHRAM TEXVIT HISTORIAM.

Below that again we read :—

ILLE NOVEM MUSIS SEPTENAS IVNXERAT ARTES
QVAS STVDIO PARILI DOCTA VIENA COLIT.

[Size of subject 327×215.] Good impression with margin. Watermark, large bull's head with cross and serpent.
Presented by Mr. W. Mitchell, 1895.

[1] This inscription and all that follow are cut on the block. On the wings of the eagle the letters are white on black, elsewhere black on white.
[2] Repr. Hirth, i, 501. *See* p. 60, no. 3.
[3] *See* above, remarks on no. 2.

We gather from the inscriptions that Celtis provided Burgkmair with the subject matter of the woodcut, which alludes to the studies pursued in the College of poets and mathematicians founded by Maximilian at Vienna in 1501. The verses at the top allude to the privilege possessed by the humanistic Societas Danubiana, and afterwards transferred to the Vienna University, of crowning poets. Celtis was himself a poet laureate. The ancient chest in which the poet laureate's insignia were preserved is still in possession of the University.[1] Celtis is said to have been at Augsburg in 1507, and it was probably through his host, Conrad Peutinger, that he became acquainted with Burgkmair, with whom he appears to have had similar relations in the last year of his life to those which he enjoyed with Dürer some five years previously at Nuremberg.[2] The motto "errando discitur" doubtless alludes to Celtis' own wandering life. The best accounts of that scholar are to be found in Klüpfel, "De vita et scriptis Conradi Celtis," Freiburg. 1827, and in an essay by F. von Bezold in Sybel's *Historische Zeitschrift*, 1883, N.F. xiii, 1, 193. The present woodcut, which is rather rare, is discussed by Schmid, "Forschungen," p. 31.

† PORTRAIT MEDAL OF CONRAD CELTIS, 1507. Nagl., K.-L., iii, 246.

On the obverse is a bust of Celtis in his laureate's wreath, inscribed AN : VITAE XLVIII. On the reverse the inscription : ADDE SONV̄ VOCIS CELTIS IS ALTER ERIT M.D. VII. Over the medal is the title : NVMVS AENEVS SYMMETRIÆ CELT.

[Size of subject 54 × 105, diam. of medal 47.] Process reproduction, from *Mitt. d. Ges. f. vervielf. Kunst*, Vienna, 1904.

Presented by Dr. Dörnhöffer, 1904.

Dr. Dörnhöffer described this woodcut in the "Beiträge," p. 127, from a bad impression in the Hofbibliothek, Vienna (Codex 3448), discovered by Dr. Giehlow, who mentioned it to me in a letter of 4 April 1902. Dr. Dörnhöffer subsequently found a better impression in the Hof-u.-Staatsbibliothek, Munich, from which the reproduction published in the *Mitteilungen* was made. There the woodcut is printed on the lower margin of the "Imperial Eagle," P. 120, with which the subject is, of course, closely connected. Prof. Lehrs had already described this impression to me in a letter of 16 Nov. 1899, and it is likely that Nagler knew the Munich impression. It is uncertain whether any such medal was actually made; it is not known to exist.[3]

5. PORTRAIT OF CONRAD CELTIS. 1507.
Naumann's *Archiv.* ii, 143. P. iii, 280, 118. M. 9.

Second state. 1508.

The poet, with downcast eyes, wearing the laureate's wreath round his hat, is seen to the waist behind a parapet, resting both hands on four volumes of his own works, "Germania Illustrata," "Quatuor libri Amorum," "Octo libri Epigrammatum," and "Quatuor libri Odarum" some of which were unpublished at the time of his death. Beneath these books we read : OPERA EOR SEQVV̄TVR ILLOS, and on the front of the parapet a shield with Celtis' arms lies broken through the middle. At either end of the parapet is seated a lamenting genius, uttering the words : CVR MORS TĀ DVLCES RV̄PIS AMICICIAS and QVID NON LIBITINA RESOLVIS. A large wreath of bay and a scroll with the words : EXITVS ACTA PROBAT QVI BENE FECIT HABET unite to form a round arch over the poet's head. Above the arch the laureate's wreath is repeated,

[1] Described by Thausing in *Mitt. d. Alterthums-Vereines zu Wien*, 1877, p. 251.

[2] *See* nos. 22–24 of Dürer's woodcuts in this Catalogue.

[3] For Burgkmair and medals *see Mitth. d. Bayer. Numism. Gesellschaft*, vi, 76, where evidence is quoted that he designed a medal of Count Königstein in 1516.

and in the spandrels Apollo and Mercury are seated in attitudes expressive of grief. On a tablet below is inscribed :—

D M S
FLETE PII VATES ET TVNDITE PECTORA PALMIS
VESTER ENIM HIC CELTIS FATA SVPREMA TVLIT
MORTVVS ILLE QVIDEM SED LONGV̄ VIVVS IN EVVM
CŌLOQVITVR DOCTIS PER SVA SCRIPTA VIRIS
CHVN . CEL . PRO[1] . VIENNE LAVREE CVSTOS ET COLLATOR
HIC IN CHRIS . QVIESCIT VIXIT AN . IXL . SAL . SESQVIMILL.
SVB DIVO MAXIMIL . AVGVST: ET VIII
H. B.

Double border.

[219 × 143.] Fine impression. Watermark, large high crown. Margin [22–52]. Presented by Mr. W. Mitchell, 1895.

This *epitaphium* was prepared for Celtis in 1507 for presentation to his friends in anticipation of his death, which he felt to be imminent. He survived, however, until 4 February 1508, and an additional I was then added to the date SESQVIMILL. ET VII, which appears on the first state. The oblique shading from l. to r., which in the first state is carried down along the l. side of the inner border line in continuation of the shading at the top of the tablet, was cut away to make room for the addition. An impression of the first state (repr. Hirth, "Les Grands Illustrateurs," i, 502, and Seidlitz, "Allgemeines Porträtwerk") is at Berlin; another is inserted in Hartmann Schedel's copy of a book by Celtis, "Romanae vetustatis fragmenta in Augusta Vindelicorum et eius dioecesi" (E. Ratdolt, Augsburg, 1505), now in the Munich library (2° Arch. 112a). Muther ("Bücherillustration," i, 131, and *Zeitschr.* xix, 344) speaks as if the portrait of Celtis were an integral part of the book, but this is quite misleading. Our own copy of the second state appears, by the proportion of the margins to the print, to have been also at one time bound up with a book. The Munich library also possesses the second state.

The features of Celtis on this portrait resemble those on the medal very closely. We possess a third portrait of Celtis by Burgkmair, as a correction introduced in the block of the frontispiece to the "Quatuor Libri Amorum," originally designed by Dürer (*see* Vol. I, p. 280, note on no. 23; the second state has since been reproduced by Dr. Dörnhöffer in "Beiträge," p. 113).

6. ST. LUKE PAINTING THE PORTRAIT OF THE VIRGIN. 1507.
B. vii, 209, 24. M. 10.

The Virgin sits to the left, wearing a Byzantine robe with a star upon the shoulder, under a portico of renaissance architecture, which bears the date 1507. She holds the Child on her lap, and four angels are grouped behind her. The initials H. B are on a socle to the l., upon the ledge of which lie a branch of a fig-tree and a pomegranate on a cushion. St. Luke sits to the r. before an easel, painting on a panel, with his l. thumb passed through the hole in his palette. Beyond a low wall is a hilly landscape with trees.

[221 × 152.] Good impression with small margin. No watermark.
Collections: Liphart (F. 328, 1), Mitchell.
Presented by Mr. W. Mitchell, 1895.

On the subject *see* Lehrs, in *Chronik f. vervielf. Kunst*, 1891, 34, who shows that the costume is that of the Madonna attributed to St. Luke in Santa Maria Maggiore at Rome. In addition to the engraving by Mair of Landshut there reproduced, compare Schmidt, "Die frühesten Denkmale," etc., no. 57, a woodcut printed at Pforzheim, 1500, which has the inscription, "Dis ist das bild der allerheiligesten ungfrauwen marie in den kleidern vnd gezierden mit welchen sie gezieret was an

[1] For Protucius, the third name adopted by Celtis according to the custom of the humanists of that age, in imitation of the threefold names of the ancient Romans.

den hochzeitlichū festē als sie besucht hat den heiligē tempel zu iherusalē Als vō ir schreibt der würdige Beda in eyner omely vnd hat sie also gemalt der Ewangelist S. lux welch heilig gemeld ist zu Rom." Compare also Altdorfer's woodcuts, B. 48, 50, 51, Burgkmair's own Madonna of 1512, B. 26, H. S. Beham's engraving, B. 17, and the woodcuts, Schr. 1036, 1037.

6a. ST. LUKE PAINTING THE PORTRAIT OF THE VIRGIN. B. 24. M. 10.

A late impression tinted by hand in a dark greenish colour, leaving out the high lights, in imitation of a chiaroscuro.

[219 × 151.] Cut at the top and at both sides.

Purchased from Messrs. Smith, 1845.

[7–10.]

Illustrations of the Year 1508.

7. TITLE-PAGE OF STAMLER'S "DYALOGUS DE DIVERSARUM GENCIUM SECTIS ET MUNDI RELIGIONIBUS." B. vii, 214, 39. M. 19.

A holy matron, the Church, sits before a tent inscribed IHS . SOLA . SANCTA . MATER . ECCLESIA. Behind her are a cross and the banners of the Papacy and the Empire. The globe is her footstool. With her r. hand she gives the keys to the Pope, and with her l. the sword to the Emperor. The inscriptions ORA · ET · CVRA. and PROTEGE IMPPERA, on shields enclosed by wreath, indicate their respective functions. On a lower level sit four queens, typifying false religions, Mahometan (SARACENA . THVR), Jewish (SINAGOGA), Pagan (GENTILITAS), and Tartar (S. TARTARICA). Each of these carries a banner with a broken staff. A stream of water, FONS · VERE SAPIENCIE, issues from beneath the feet of Holy Church, and falls upon the head of the doctor seated in the midst of a circle of DISPVTATORES, with IVSTA EST RELIGIO inscribed on the cornice over his chair. (All inscriptions quoted so far are xylographic; those which follow are printed with type.) The names of the disputants are Doctor Oliuerius, Balbus historicus, Rudolphus laicus, Arnestes Apostota, Samuel Iudeus, and Triphon phisicus. In the lower corner l. are the arms of Stamler in a wreath, with his initials I. S., and r. the signature H. B. on a tablet suspended from the wall. At the top is the title of the book. Single border. The woodcut with all inscriptions is repeated on the back of the leaf.

[287 × 183.] Good impression.

Purchased from Mr. Asher, 1850.

The book, dated 22 May, 1508, was printed at Augsburg by Öglin and Nadler (Pr. 10704). *See* p. 57, no. 1.

8. PILGRIMS CLIMBING A HILL. M. 16.

9. PILGRIMS PASSING A WAYSIDE CROSS AND SHRINE. B. vii, 221, 72. M. 17.

10. ZACCHEUS CLIMBING A TREE TO SEE CHRIST. M. 18.

[190 × 140.] Impressions with text from "Predigen teütsch," by Johann Geiler von Kaisersberg, printed by J. Otmar, Augsburg, 1510; fol. (1 v., 38 v., 136 v.).

Purchased from Mr. Willis, 1854.

The book is in the Dept. The edition of 1508, in which the cuts first appeared, is in the library (p. 61, no. 6). The first two, of which only the second is signed, are roughly cut, but not more so than most of Burgkmair's early illustrations; the third is so inferior in all ways that nothing except its conjunction with the other two makes Burgkmair's authorship probable.

[11, 12.]

Representatives of African and Asiatic Races.

The first voyage of German merchants to the Portuguese Indies on three ships fitted up by the Welsers, Fuggers, and other leading Augsburg houses took place in the years 1505–6.[1] The German ships, *Raphael*, *Jerome*, and *Leonard*, formed part of a squadron commanded by Francisco D'Almeida. The description of this voyage by Balthasar Springer furnished Burgkmair with materials for a series of ethnographical woodcuts, of which the original edition is only known to exist in the archives of the Welser family at Schloss Ramhof.[2] It consists of a set of woodcuts on five sheets, with a short description of each country and its inhabitants printed at the top, the arms of Springer on the first sheet, and the address "H. Burgkmair zu Augspurg" at the foot of the first description. A different account of the voyage, also by Springer, with another set of woodcuts, was issued as a book in 1509 with the title "Die Merfart . . . zu viln onerkanten Iuseln und Künigreichen" (*see* note on no. 11a). A Latin narrative by Springer is also extant. Later, but still old, impressions of Burgkmair's woodcuts without the text (as no. 11) exist in various collections, and the blocks, in the Derschau collection, were reprinted by Becker (B 25) as well as a copy (B 26).

11. THE KING OF COCHIN. B. vii, 223, 77. M. 11–15.

(1.) Right-hand portion; original.

Towards the right the king is carried on a palanquin preceded by musicians and followed by warriors. Over the former is the title, DER KUNIG VON GUTZIN, over the latter a tablet bearing the date 1508 and Burgkmair's initials. To the left, on another sheet, is a clump of trees with groups of savages on either side, on the right four adults, and on the left a man, three women and three children surrounded by cattle (three cows, a sheep and two goats; the laden camels mentioned by M. are wanting[3]).

[Size of sheet, 276 × 1100.] Old but not very early impression, on eight pieces of paper joined together. Watermarks, arms of Nuremberg and a circle containing a crown surmounted by a star.

Collections: Buttstaedt (blue stamp), Mitchell.

Presented by Mr. W. Mitchell, 1895.

(2.) Left-hand portion; copy.

Four groups of savages, with the respective headings, IN GENNEA [Guinea], IN ALLAGO [Algoa, and not Alagoa (Ortelius, 1570), which is now called Delagoa Bay], IN ARABIA [really the East coast of Africa], DAS GROS INDIA, introduced by ten lines of xylographic text, Dise nachuolgende figuren . . . . abgelait.

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[1] *See* F. Kunstmann, "Die Fahrt der ersten Deutschen nach dem portugiesischen Indien," Munich, 1861. Later accounts of the voyage with accurate descriptions of the different editions of Springer's narrative will be found in H. Harrisse, "Americus Vespuccius," London, 1895, and F. Schulze, "Balthasar Springer's Indienfahrt," Heitz, Strassburg, 1902.

[2] Muther 859. First described by J. M. Freiherr von Welser in *Zeitschr. d. hist. Vereins f. Schwaben u. Neuburg*, 1875, ii, 121. *See* also *Zeitschr. f. bild. Kunst*, xxii, 241. According to Harrisse, who describes the whole contents of Burgkmair's cut (p. 41), Baron Carl von Welser, at Ramhof, possesses only an incomplete set of the original edition, the left-hand portion, or first five of the six groups. The whole, according to him, should measure 26 by 190 cm. Reduced photographs of the Welser originals are at Nuremberg (Germ. Mus.) and Augsburg (Hist. Verein für Schwaben).

[3] A camel and an elephant are said to exist on a copy of larger dimensions and later date at Vienna (Harrisse, p. 45).

[Size of sheet, 273 × 778.] Late impression on three sheets joined together. Watermark on one sheet initials F M beneath a half-length figure of a bishop.

Presented by Mr. W. Mitchell, 1895.

This copy, according to Becker, is by G. Glockendon, and is dated on some impressions 1509 or 1511. At Gotha there is an impression of the right-hand portion signed below on the l. "Jorg Glogkendon," and dated 1509. It has verses at the foot, with the signature "Albrecht Glockenthon Illuminist/1.5.4.1."

11. (1) a. FREE REVERSED COPY, BY WOLF TRAUT, OF THE BLOCK CONTAINING THE KING OF COCHIN.

The palanquin, borne by four men and accompanied by a man holding an umbrella over the king, advances to the left preceded by four musicians and followed by two warriors. Two other warriors march on the further side of the litter. Low down in the l. corner is the date (15)09 (damaged). At the top, outside the border-line, is the printed title TRIVMPHVS REGIS GOSCI SIVE GVTSCMIN . IH̃S.

[176 × 356, cut on l. side; margin at top 17.] Early impression, damaged. Watermark, a pitcher.

Purchased from Mr. Tiffin, 1851.

This copy, or imitation, may safely be attributed to Wolf Traut of Nuremberg, and should have been included in the catalogue of his works in Vol. I. It is in the same rough style as no. 11 (I, 517). It is a fragment of the rare book by B. Springer, Die Merfart vñ erfarung nüwer Schiffung vnd Wege zu viln onerkanten Inseln vnd Künigreichen, 1509, which has been reproduced in facsimile as no. 8 of Heitz's series, "Drucke und Holzschnitte des xv und xvi Jahrhunderts in getreuer Nachbildung," Strassburg, 1902.

Four copies of the original are known—at Munich, Vienna, Frankfurt a. M., and Copenhagen (the last imperfect). The editor, F. Schulze, describes these copies on p. 9 of the introduction. It appears that the inscription at the head of the folding plate differs in all the three copies of the book in which it is found. In the Vienna copy the first line runs, "Der Triumph des Kunigks von Gutschin mit seinen Spielleuten vnd Hofgesynde," followed by TRIUMPHUS, etc., as given above. Our impression, accordingly, must be from the same edition with the first part of the inscription cut off. The Munich copy has "Cochin" instead of "Gutschin," and is said to contain the date 1509, wanting in the Vienna copy. The Frankfurt copy, reproduced by Heitz, has a different inscription altogether: "Die Coninck van Gutschin met sinen hoffluyden, REX GOSCI SIVE GVTSCHMIN."

The illustrations in the text are partly by Traut, partly by a different artist. To Traut I ascribe the arms of Springer (verso of title-page), the natives of Guinea (a 3, a 3 v), and the "Arabs" (East Africans, b 4, b 4 v). The natives of Allago and India and the cut of a baobab tree are by the other hand. The Munich copy of the book, according to Harrisse, has the watermark, a pitcher, found on this folding leaf. It has been assumed, not proved, that the book was printed at Augsburg.

12. A FAMILY OF ABORIGINES AT ALLAGO [ALGOA]. B. vii, 222, 75.

A man standing r. under a tree offers a bunch of herbs to a woman who stands l. with a baby on her arm. Both wear a cloak and apron of fur and sandals with very wide leather soles, as in the group headed "In Allago" on the large woodcut, no. 11 (2). The woman's head is also covered with fur; the man's hair and beard are ornamented with pearls or precious stones, which were attached to the hair with gum and pitch. A naked boy, his head similarly adorned, runs up to his father.[1] Over the woman's head

[1] He illustrates the passage in Springer, "Sie bynden den iungen knaben yre schwentzleyn über sich," or, in the Latin version, "filiis etiam suis verenda sursum ligant."

is the inscription IN. ALLAGO. Burgkmair's initials are on a stone r. Single border.

[229 × 155.] Good impression without margin. Watermark, small bull's head surmounted by a *tau* cross.
Purchased from Messrs. Graves, 1856.
This is not, as Harrisse (p. 43) assumes, a separate impression of a fragment of the large woodcut, no. 11, for in that "Allago" group the man and woman are seated. This is an entirely different composition. On the identification of Allago with Algoa, not Delagoa Bay, *see* Schulze, pp. 40–42. Schulze argues that the natives described by Springer belonged to a Hottentot, not a Kaffir, race.

† ST. ONUPHRIUS.

An aged man, half length, with long beard and hairy body, girt with a garland of leaves, kneels or stands with hands folded under a tree. His arms rest on a low branch; a shield with three crowns in pale hangs from a higher one. The saint wears a crown; behind it is a nimbus. He looks up to l. at an angel, partly hidden by the tree, who offers him a loaf. Single border. No signature.

Photograph of the only impression known to me [133 × 100], coloured, in the Hofbibliothek, Vienna. I attributed this woodcut to Burgkmair on seeing it in 1900. The identification of the saint is not quite certain. The hairy breast, garland of leaves, and loaf brought by an angel are attributes of St. Onuphrius, but I find no authority for the three crowns. The recluse is said, however, to have been of princely birth, and Cahier and Mrs. Jameson mention pictures which represent him with a crown and sceptre at his feet in token of his renunciation of worldly rank.

† THE VIRGIN AND CHILD, 1508. B. vii, 202, 8. M. 482.

First state.

The Virgin, three-quarter face to l., holds the Child in her arms and a chaplet of roses in her r. hand. She stands under a round arch of simple Renaissance design, cut off at the top by the border-line. On the shaded lower side of the arch l. is the date 1508, followed by the initials H. B.

Photograph of the only impression known to me [237 × 166] in the Hofbibliothek Vienna. Bartsch read the date as 1518, not observing that the third figure is a broken 0. He has been followed by subsequent writers, who have failed to observe that this rare and important work belongs to an early stage in Burgkmair's development.

13. THE VIRGIN AND CHILD. P. iii, 270, 84.

Second state.

Impression from the same block as B.8, with an alteration in the architecture. The width of the block has been reduced on the l. side, but otherwise all remains the same to the top of the pilasters. The original truncated arch has been replaced by a complete round arch, the soffit of which has square panels, alternately plain and ornamented with a flower. With the removal of the original arch the signature and date have disappeared.

[292 × 162.] Late impression, on thin white paper, without watermark.
Purchased from Messrs. Smith, 1845.

P. 84 has not hitherto been recognised as a second state of B. 8, an omission which may be explained by the rarity of the latter. The ornament on the soffit rather suggests the style of Hans Weiditz, and it is possible that the alteration of the block was carried out by him, about ten years after the first appearance of the woodcut. In any case the alteration, which improves the proportions, must have been made with Burgkmair's approval. The block is in the Derschau collection at Berlin.

13a. THE VIRGIN AND CHILD. P. iii, 270, 84.

Second state. Another impression.

[292 × 162] Late impression on thick paper, tinted in brown to simulate a chiaroscuro woodcut.

Purchased from Messrs. Smith, 1845.

Similar tinted impressions exist at Berlin, in the v. Lanna collection at Prague (Singer 2163), and in the Albertina (green tint over brown). Passavant describes them as "épreuves en clair-obscur, mais dont les teintes plus foncées sont posées au pinceau." So does Singer, "Helldunkel (nachgemalt)." I believe the colour to have been applied entirely with the brush. The greasy pigment used has stained the paper right through to the back, an effect which I have never seen in genuine chiaroscuro woodcuts. The St. Luke of Burgkmair (no. 6a) and some other false chiaroscuro prints in this collection present exactly the same appearance at the back; so does a hand-coloured late impression of Burgkmair's Maximilian (B. 32) in the Albertina. Seen from the front the edges of the tinted surfaces and lines have no appearance of being cut, but all the softness and irregularity of brushwork, while the paler parts of the tint, which, according to Passavant, are printed, merge by imperceptible gradations into the darker. I had a friendly controversy on this subject by correspondence with the late Mr. S. R. Koehler in 1899–1900. On re-examining the Albertina impression during his last visit to Vienna in the latter year he found himself unable to agree with me. I remain equally unconvinced by his arguments in favour of a portion of the tint being printed, and believe the colouring on all impressions to be the work of a clumsy forger.

[14, 15.]

ST. GEORGE, AND EQUESTRIAN PORTRAIT OF THE EMPEROR MAXIMILIAN I. A PAIR OF CHIAROSCURO WOODCUTS. 1508.

Special literature on these woodcuts :—

T. Herberger. "Conrad Peutinger in seinem Verhältnisse zum Kaiser Maximilian I." Augsburg, 1851, p. 26, notes 81, 82.

E. Chmelarz. "Jost de Negker's Helldunkelblätter Kaiser Max und St. Georg" (*Jahrb. d. kunsthist. Samml. d. Allerh. Kaiserhauses*, xv, 391).

F. Lippmann. *Jahrb. d. k. preuss. Kunstsamml.*, xvi, 142.

K. Giehlow. *Jahrb. d. kunsthist. Samml. d. Allerh. Kaiserhauses*, xx, 36–57, pointed out the connection of this pair of woodcuts with the Emperor's devotion to the patron saint of the order of St. George and his desire to undertake a crusade against the Turks.

C. Dodgson. "Zu Jost de Negker" (*Repert. f. Kunstw.*, xxi, 377), and Vol. I, p. 254, of this catalogue. The statement on p. 256 that the Gotha Museum possesses the Maximilian printed in black and gold is a regrettable repetition of an error which gained currency from the article by Chmelarz. The portrait in question is not Burgkmair's woodcut, but an illuminated impression of Dürer's woodcut, B. 154, heightened with gold.[1]

[1] *See* Vol. I, pp. 334, 568.

Of the St. George (B. vii, 208, 23) I know six states, all very rare.

I. Printed in black and silver, from two outline blocks, with the date M.D.VIII between two leaf ornaments under the monogram I H S. The only signature is that of H. Burgkmair, cut on the first (black) outline block. The only known impression, on paper, was purchased by the late Valentin Weisbach at the Holford sale in July, 1893, and is now in the collection of his son, Dr. Werner Weisbach, at Berlin.

II. From the black block only, with the date M.D.VIII, without Jost de Negker's name. Berlin, Carlsruhe.

III. A tone block substituted for the second outline block. The date retained. Without Jost de Negker's name. Cambridge, Fitzwilliam Museum, from the Kerrich collection. Very fine impression, the tone block printed in slate colour.

IV. The name of Jost de Negker, printed with movable type, added on the right. One impression known, printed in black and red. Reproduced in Lippmann's "Engravings and Woodcuts by Old Masters," viii, 42.

V. As IV, but the date has been cut away from the block. Jost de Negker's name remains. British Museum and Liechtenstein collection at Vienna. The latter impression is reproduced in *Jahrb. d. Kunsthist. Samml. d. Allerh. Kaiserhauses*, xv, Taf. 30, but the colour there given is too yellow; both the impressions mentioned are printed in black and dull green.

VI. Later impressions from the black block only, without Jost de Negker's name. Albertina. Dresden (Samml. K. Friedr. Aug. II.). Gotha (coloured by hand).

Of the Maximilian (B. vii, 211, 32; M. 20) I know seven states.

I. Printed from two outline blocks. The date on the scroll is 1508, and Jost de Negker's name is absent. Of this state there are two varieties.

A. On paper tinted a slaty blue; the second outline is printed with a dull white, sticky-looking material. This impression, hitherto undescribed, which I saw in the Liechtenstein collection on May 23rd, 1905, corresponds to the Dresden impression of Cranach's St. George of 1507.[1] The white material seems to have been used as a ground for the gold subsequently to be applied.

B. The second outline printed in gold. The only known impression is that on vellum in the Liechtenstein collection, reproduced in the article by Chmelarz, Taf. 29. The other two impressions there mentioned are different woodcuts.

II. Impression from the black outline block only, with the date 1508. Munich (watermark, large high crown).

III. Chiaroscuro, from black outline and one tone block. Still with the date 1508. Jost de Negker's name printed in type towards the left. Repr. in Oppermann sale catalogue, Berlin 1882, no. 304. This impression, from the Bale collection, now belongs to Baron Edmond de Rothschild, Paris.[2] A similar one, printed in greenish brown, was sold at Gutekunst's auction, Stuttgart, 1902, no. 196.

IV. Chiaroscuro, with Jost de Negker's name, but with a gap between the 15 and the 8 of the date.[3] British Museum, dull brick-red. Dresden (Samml. K. Friedr. Aug. II., Inv. 86160), dull green.

V. Chiaroscuro. The gap filled in with a slender stroke slanting from r. to l. Still with Jost de Negker's name. Berlin (red, reproduced in *Die Graphischen*

[1] *See* Vol. I, p. 256.

[2] The genuineness of the date on this impression has been doubted, because the 0 is in a different position and of a different shape from that on the Liechtenstein and Munich impressions (I and II). Dr. Giehlow, who examined the print in 1898, assured me that the date, though retouched, was originally printed. It is clear, however, that the third figure of the date had already been taken out. It seems to have been replaced at first by 0, then by 1, while in state IV the third place in the date is left blank.

[3] Without examining different specimens side by side it is impossible to determine whether the impressions dated 15-8 are earlier or later than good impressions dated 1518 (state V).

Künste, xvi, 13, Lippmann, v, 42, and Lützow, "Kupferstich u. Holzschnitt," 132). Vienna, Hofbibliothek.

VI. Chiaroscuro. Instead of this slender stroke there is a thick wedge-shaped stroke, placed lower than the other figures, wide at the top and tapering towards the bottom. Without Jost de Negker's name. Vienna, Albertina and Hofbibliothek (pale greenish brown).

VII. From the black block only, with the wedge-shaped stroke in the date. Common. In the latest impressions (Albertina, Munich) there is no cross-stroke in the H. of Burgkmair's signature.

† ST. GEORGE. 1508. B. vii, 208, 23.

Lippmann's facsimile of the fourth state.

14. ST. GEORGE. 1508. B. vii, 208, 23.

Fifth state. Chiaroscuro, undated.

The saint, on horseback, holding the reins in his l. hand, the broken shaft of a lance in his r., looks down on the Princess Cleodolinda, who kneels r., with a lamb by her side. The dragon, transfixed by the lance, lies writhing on the ground. On the sky at the top, to l. of the crest on the saint's helmet, is the xylographic inscription: DIVVS. GEORGIVS | CHRISTIANORUM. | MILITVM. PRO=| PVGNATOR. Burgkmair's signature, also xylographic, is low down l., that of Jost de Negker, type-printed, in the corresponding position r.

[322 × 232.] Good impression, the tone-block printed in dull green. Cut close to the border-line, which remains intact. Damaged in a few places (most seriously under the signature), of which the letters MAI are restored), and backed with stout paper.

Purchased at the De Paar sale, 1854.

The date of the impression is obviously later than 1508. This woodcut was probably reprinted, together with the Maximilian, in 1518. There are impressions of the latter (*e.g.*, Vienna, Hofbibl.) in the same colour.

† MAXIMILIAN I. 1508. B. vii, 211, 32. M. 20.

Reduced facsimile [256 × 180] of the first state, printed in black and gold, in the Liechtenstein collection. Published in *Jahrbuch d. kunsthist. Samml. d. Allerh. Kaiserhauses*, xv, Taf. 29.

15. MAXIMILIAN I. 1508. B. vii, 211, 32. M. 20.

Fourth state. Chiaroscuro, with date 15 8.

The Emperor, in profile, to l., is fully armed, with a lofty plume of peacock's feathers on the crest of his helmet. He rides to l. in a portico of rich Renaissance architecture. On his horse's trappings are shields with the old and new arms of Austria, and the Imperial eagle is on a hanging banner or tapestry. Over this is the title: . IMP . CAES . MAXIMIL . AVG. Burgkmair's signature is cut on the block, that of Jost de Negker printed with type. The date, without 0, is on a scroll lying on the ground.

[320 × 226.] Fine impression without margin, the tone-block printed in dull brick-red. Watermark, small bull's head with *tau* cross.

Collections: A. Firmin-Didot (autograph and stamp, F. 21), Mitchell (F. 551).

Presented by Mr. W. Mitchell, 1895.

15a. MAXIMILIAN I. 1508. B. vii, 211, 32. M. 20

Seventh state. From the black block only, with the date 1518, the 1 being a thick wedge-shaped stroke.

[322 × 228.] Good impression of this state, the H in Burgkmair's signature intact. On stout paper without watermark.

Collections: J. A. Boerner (MS.), Slade.

Bequeathed by Mr. Felix Slade, 1868.

An equally good impression of this state, from the Cracherode collection, is placed with the portraits of Maximilian I.

[16–18.]

VARIOUS REPRESENTATIONS OF THE FACE OF CHRIST ON THE VERNICLE (ST. VERONICA'S NAPKIN). Dates uncertain.

16. ST. VERONICA WITH THE VERNICLE.

She stands, three-quarter face to l., on a meadow with grass and flowers, looking down and holding in both hands the gathered-up ends of the napkin. The face of Christ looks with wide-open eyes directly to the front; tears fall from the eyes and there are drops of sweat upon the brow. The whole is enclosed by an architectural frame. A round arch with black ornament is supported by a single column on either side. In the upper corners are the papal and imperial arms, surrounded by wreaths, and on the bases of the columns small black shields. At the foot of the print is the xylographic inscription: SALVE · XP̂I · EFFIGIES · SACERRÎA The whole is surrounded by a very wide black line. No signature.

[284 × 198.] Good impression, coloured (carmine, yellow, green). No watermark. The back of the paper shows that it has been pasted to the cover of a book.

Purchased from Messrs. Colnaghi, 1904 (from an auction at Amsler and Ruthardt's, Berlin).

There is another impression of this undescribed woodcut at Berlin. The attribution to Burgkmair can hardly be doubted. The date must be early: the shading of the nose of Christ and the heavy black border-line remind us of no. 1 (B. 13); the colouring also suggests an early date.

† ST. VERONICA WITH THE VERNICLE.

Jahrb. d. K. preuss. Kunstsamml., xii, 166, 1.

The attitude and costume of the saint are very similar to those on no. 16, but she turns to r. and stands on a step or dais. A round arch, cut off at the top, is supported by double columns on both sides. The papal and imperial arms are placed, without wreaths, in the upper corners. The face of Christ on the napkin is directed a little to r.; there are no tears or drops of sweat.

Photograph of a woodcut, attributed to Burgkmair, in the Dresden Cabinet [128 × 90]. Probably earlier than no. 16. Seidlitz dates it 1507. No other old impression is known, but the block itself is in the Derschau collection at Berlin. (*See* vol. i, p. 56 of the impressions of the unpublished blocks taken only for use in the Berlin Cabinet.)

† ST. VERONICA WITH THE VERNICLE.

She stands, with body three-quarters to r., but face to front and eyes a little to l., upon an oblong base, with a semicircular step in front of it, under a round arch, cut off at the top, which rests on pilasters. A wreath

of leaves and fruit is suspended behind her head. She holds in her r. hand the top and in her l. hand the gathered-up corner of the napkin. The face of Christ is directed to the front ; the eyes are half closed and look downwards. Single border. No signature.

Photograph of the impression [195 × 138] in the Dresden Cabinet. There are others at Nuremberg and Brunswick, and the block itself is preserved in the Derschau collection at Berlin.

The simple ornament on the front of the pilasters may have been suggested by the pilasters between the Fugger monuments in St. Anne's, Augsburg, erected 1511–12.

17. SS. PETER AND PAUL WITH THE VERNICLE.

St. Paul l. and St. Peter r. stand behind a low wall, over which the napkin hangs. The eyes of Christ are open and look to the front ; there are no tears or drops upon his face. The architectural frame is richly decorated with black ornament, the lowest decorative panel on the r. containing the signature H B. The papal and imperial arms, surrounded by wreaths, are placed in the upper corners, and a shield with the initials S P Q R in a medallion over the column which divides the two saints. Broad outer border of black.

[378 × 282.] Fine impression. Watermark, a stag.

Collections: Fountaine, Mitchell.

Presented by Mr. W. Mitchell, 1895.

The only impression known. Reproduced in Hirth and Muther's "Meisterholzschnitte," nos. 85, 86.

To judge by the ornament the work might be as early as 1508, but the drawing of the heads suggests a later date.

17a. TITLE-PAGE, PARTLY COPIED FROM NO. 17.

A border composed of four blocks with black ornament on a white ground. The two side pieces are inaccurate copies of the lowest pair of pilasters in no. 17, retaining Burgkmair's monogram on the r. panel.

[166 × 117.] Good impression, from Oecolam- | padij der haili- | gen schrifft Doctor Sant Brigi | ten ordens zu Alltenmünster | vrtayl vñ maynung. . . . . Doctor | Martin Luther belangend, etc. (M. Ramminger, Augsburg), M.D. XXI.

Presented by Sir A. Wollaston Franks, K.C.B., 1895.

The side pieces were also used in Luther, "Vō dē neüwen Eckischen Bullen vnnd lugen" (Ramminger, Augsburg), 1520, "Ich bin der Strigel der teutschen landt," by "Niclas unter dem Rottenhüt" (M. Ramminger, Augsburg, 1521), and Luther, "Ain Christ= | lyche vnd vast Wolge- | grünte beweysung von dem Jūg (*sic.*) | sten tag" (n.p.d.).

18. † FACE OF CHRIST ON THE VERNICLE, CROWNED WITH THORNS. B. vii, 207, 22.

Photograph of the impression at Berlin, which has "Salve sctā facies nostri redēptoris" printed in large type on the lower margin. The initials H. B. are also on the margin, but are printed from the block itself, though they stand outside the border line.

[196 × 160, omitting margin.]

A rare woodcut; impressions, with monogram and lettering preserved, at Berlin and Vienna (Hofbibliothek); mutilated impressions at Frankfurt a. M. (cut to 191 × 131), Hanover (Kestner Museum, the monogram cut off), and Vienna (Albertina), the signature erased and that of Dürer substituted).

In the Hofbibliothek, Vienna (L. 5. 34) is an undescribed copy [225 × 147] with the addition of a cross, the instruments of the Passion, two angels, and an empty tablet for inscription.

ANE REGINA CIV

Plate IV

HANS BURGKMAIR

The Virgin and Child. B. 7

18a. AFTER BURGKMAIR, BY HL (HANS LEU?). FACE OF CHRIST ON THE VERNICLE, CROWNED WITH THORNS. COPY, WITH ADDITION OF ST. VERONICA. B. vii, 208. P. iii, 340, 9.

Above the vernicle we see the head and shoulders of St. Veronica, standing, and looking down to r. Her hands rest on, but do not grasp, the top of the napkin. This figure is perhaps added on a separate block, since the border-line at the top of the napkin is not continuous with the sides. The lower block, however, is not the original, as Bartsch supposed, but a copy, not deceptive when the two are seen together, though the difference is not easily described. The lines representing the folds of the napkin are coarser throughout, and the white spots at the corners, representing pins which fasten the napkin to a board, are smaller. The shaded border, which stands in the original for this board itself, is omitted on the r. side, though preserved at the bottom. The monogram is placed low down towards the l. upon the napkin.

[296 × 151.] Good impression, a little retouched, on white paper with indistinguishable watermark.

Presented by Mr. W. Mitchell, 1895.

The attribution to Hans Leu being uncertain, the woodcut seems to be best placed, as a copy from Burgkmair, in the latter's work. It is improbable that Leu, though he imitated other artists, would have condescended to such literal copying. The only ground on which an explanation of the monogram could be based would be the Veronica, for that figure is clearly an original addition by the copyist. An impression at Berlin has the note "*Hans von Lyck oder Lederer*" written on the margin by an old, though not contemporary, hand. This attribution is without authority.

[19–21.]

Woodcuts of the Virgin and Child. About 1509.

19. THE VIRGIN AND CHILD UNDER A VINE TRELLIS. B. vii, 202, 7. M. 22.

The Virgin, with a nimbus of rays and crowned with stars, sits under a trellis of vines, and with her l. hand holds the naked Child sitting on her lap. In her r. hand she holds a book, on which the Child's r. hand also rests. The binding is decorated with the Burgundian emblems, St. Andrew's cross and flint and steel, an indication that the woodcut has some connection with Maximilian, whose patronage of Burgkmair seems to have commenced in 1508. Mary's robe is inscribed : AVE REGINA CELORV (M). The initials of the artist are on a scroll hanging from the trellis. Single border.

[220 × 150.] Good impression, without watermark, cut to the border.

Purchased from Messrs. Colnaghi, 1905.

The modelling of the faces with slanting lines indicates, perhaps, an even earlier date than that suggested. Muther dates the woodcut 1509, while Schmid (p. 39) connects it with the picture of 1510 at Nuremberg. A later impression of this woodcut in the Hofbibliothek, Vienna (which also possesses an early one), is enclosed in a border by Hans Weiditz, which occurs at Berlin as a frame to Burgkmair, B. 11.[1]

[1] *Kunstgeschichtliche Anzeigen*, i, 64.

20. THE VIRGIN AND CHILD IN A CHAMBER. B. vii, 202, 9. M. 23.

The Virgin sits, three-quarter face to r., and holds the Child upon her knee. Beyond them is a credence which bears Burgkmair's initials on its side. Beyond that again there is a view of open country on either side of a pillar with wreaths suspended from its capital. On a ledge in the foreground are a pitcher, a sprig of carnations, and an open book. A round mirror hangs on a column to the left of Mary's head.

[235 × 175.] Late impression, without watermark.
In the inventory of 1837.

21. THE VIRGIN AND CHILD IN A CHAMBER. B. vii, 203, 11.

Copy of B. 9 by Jost de Negker, whose monogram is introduced towards the right on the architrave. Burgkmair's signature is omitted, and the original composition is curtailed on all four sides.

[203 × 142.] Fair impression, not very early; no watermark.
Collections: Liphart (F 328,1), Mitchell.
Presented by Mr. W. Mitchell, 1895.

† THE VIRGIN AND CHILD IN A CHAMBER. B. vii, 203, 11.

Reproduction (Dürer Society, ii, 22) of the impression in the Hofbibliothek, Vienna, which has on the lower margin a prayer in five lines, "Gegrusset seistu. . . . Maria. Amen," printed with type, followed by the address, Jost de Negker zu Augspurg, stamped from a block.

Another copy, described twice by Bartsch, as no. 10 and no. 12, is the work of Hans Weiditz (*see* p. 167).

[22–26.]

Woodcuts of 1510.

Illustrations to "Das Buch Granatapfel," by J. Geiler von Kaisersberg, J. Otmar, Augsburg, 1510 (*see* p. 57, no. 2).

22. CHRIST IN THE HOUSE OF LAZARUS, MARTHA AND MARY. B. vii, 205, 16. M. 39.

23. THE DESTRUCTION OF PHARAOH IN THE RED SEA. B. vii, 201, 3. M. 40.

24. ST. ELIZABETH OF HUNGARY SPINNING. B. vii, 210, 28. M. 41.

† A COOK DISEMBOWELLING A HARE. B. vii, 221, 71. M. 42.

25. SEVEN SWORDS—THE DEADLY SINS. B. vii, 218, 62

26. SEVEN SCABBARDS—THE SAVING VIRTUES.

[*c.* 172 × 122.] No. 22 is a modern impression (Derschau), nos. 23–26 are cut from the book. The facsimile of B. 71 is from *The Dome*, vol. 5, in which B. 62 was also reproduced.

Purchased on various occasions, 1834–1854.

These compositions were freely copied by Baldung in the edition of "Granatapfel" printed by Knoblouch at Strassburg in 1511, Muther 1395, and the copies have often been confused with the originals; Bartsch, for instance, describes Baldung's "St. Elizabeth" in his catalogue of Burgkmair.

[27–30.]

PROOFS OF THE GENEALOGY OF THE EMPEROR MAXIMILIAN I.
B. vii, 223, 79. M. 59–135.

Special literature: S. Laschitzer, "Die Genealogie des Kaisers Maximilian I.," *Jahrb. d. kunsthist. Samml. d. Allerh. Kaiserhauses*, vii, 1 (especially pp. 39–46, with summary of the earlier literature on p. 40), followed by reproductions of the seventy-seven woodcuts in Codex 8018 of the Hofbibliothek, Vienna. Four supposed designs for later numbers of the Genealogy, from Maximilian himself onwards, are published in the same volume, ii Th., Regesten 4578–4581.

H. A. Schmid, "Forschungen über H. B.," pp. 41–49.

T. v. Frimmel, "Ergänzungen zu B.'s Genealogie des Kaisers Maximilian I.," *Jahrbuch*, x, cccxxv, followed by reproductions of thirteen additional woodcuts in the Hofmuseum, Vienna (Ambraser Sammlung).

The Genealogy, the earliest of the lengthy woodcut works commissioned by Maximilian, was carried out entirely by Burgkmair. The researches connected with two separate genealogical works, to be entitled "Stamm" and "Stammchronik" respectively, extended over a number of years, and were carried out successively by Mennel, Sunthaim, Trithemius, and Stabius. The differences of opinion between these several historians, and especially the severe strictures expressed by Stabius on the work of his predecessors, led to the abandonment of the work, and the only woodcut genealogy which actually appeared is that on the Triumphal Arch of Dürer, superintended by Stabius. Burgkmair's Genealogy is based on the researches of Mennel and Sunthaim, completed in 1509. He probably began to design the work in that year. We know from a letter of Peutinger to Maximilian, dated 17 November, 1510, that a large portion of the work had then been completed, but the woodcutter hitherto employed had absconded, no substitute could be found in Augsburg, and farther progress was accordingly delayed; the painter (presumably Burgkmair himself) was competent, however, to help (not in cutting the blocks himself, as the words have generally been explained, but in obtaining a woodcutter). The difficulty seems soon to have been overcome, for Peutinger records the payment in 1510 of 113 gulden, 24 kreuzer, to Burgkmair, the carpenter, and two wood-engravers for the preparation of 92 blocks. There is little doubt that all the 92 belonged to the Genealogy, of which 90 woodcuts survive. It has been generally assumed, on somewhat insufficient grounds, that the second woodcutter was Jost de Negker. The work cannot have been entirely finished in 1510, for a proof of no. 45 at Munich has the date 1.5.1.1. under the signature H. BVRGKMAIR.[1] The emperor proposed to publish the work, if not in 1511, at least in the following year, for he wrote to Siegmund von Dietrichstein on 14 October, 1512, that he had definitely settled the form of the Genealogy, of which Peutinger would see to the printing, and that copies would be ready in a fortnight. Nevertheless, the work was never published, presumably owing to doubts of the correctness of the pedigree, in which many alterations were subsequently made. There are indications that the Genealogy was

[1] The editor of the *Jahrbuch* (Bd. vii, 1888) gives the date 1516–1519 to drawings preserved in the Thun-Hohenstein library at Tetschen, supposed to be designs (or more probably copies of designs) for four of the latest woodcuts of the series. This date is derived from the heraldic bearings of the king whom he calls Charles I. of Spain (Reg. 4580). But it is impossible that this bearded emperor (*see* the crown) should be meant for the young Charles, who appears, moreover, on a woodcut of this series as a small boy. The figure of Reg. 4580 appears in the woodcut no. 81 as Philip I., with a different head and an escutcheon taken directly from Reg. 4579. Reg. 4580 represents Charles at the age of thirty, at least, and the drawing appears to have been made up later from the woodcut, no. 81, and to be in no sense a design for that woodcut. The Tetschen drawings are thus of no authority for dating the woodcuts, and it is unfortunate that the date 1516–1519 has been given to the supplementary woodcuts published by Dr. Frimmel (Reg. 6254–6266, Bd. x).

to have been published as a book,[1] that each ancester was to have been placed in an architectural frame,[2] and that verses were to have been printed at the top.[3] The set in the Hofbibliothek, which was probably Maximilian's own copy of the unfinished work, has the names printed with movable type.

The blocks are lost and very few impressions have survived. In addition to the 77 proofs in the Hofbibliothek, there are 86 in the Hofmuseum at Vienna, including thirteen subjects not represented in the other collection. Of the 73 woodcuts common to both, many vary in state, those in the Hofmuseum, which are without titles, being the earlier. The Albertina has but one proof, the Augsburg library sixteen, while the Munich collection has thirty-seven, including nos. 81, 83, 86, 87, 88, and the Stuttgart collection has four of the later numbers (after 77).[4]

Every ancestor has a coat of arms, which in the earlier numbers of the series was printed from a separate block, and in the later numbers from the same block as the figure. In the former case the earlier proofs (Hofmuseum) are found without the coat of arms. From no. 45 onwards almost every figure is accompanied by some emblem, generally an animal, in a circle.

27. GLOTHEMUS II. (No. 29).

He stands, his body directed to r., but looking back in three-quarter face to l., with a sceptre in his r. hand and his l. hand resting on the handle of a sabre. Signed H. B. near the r. foot. No coat of arms to l. as in the Hofbibliothek impression. No border.

[170 × 106, sheet 177 × 164.] Good impression, no watermark.
Presented by Mr. W. Mitchell, 1895.

28. HILDERIUS (No. 30).

He sits three-quarter face to r. with legs stretched out before him, and holds a wand in his l. hand. Signed H. B. No coat of arms to r. as in the Hofbibliothek impression.

[145 × 148.] Printed on the back of no. 27.

29. RUDOLFUS II. (No. 71).

First state.

He sits in profile to l. with a sword held upright in his r., a sceptre in his l. hand. Connected with the sword is a medallion containing a lion, and an escutcheon divided into six fields rests against the seat. The middle field of the lower row is black, as in the Hofmuseum, not white, as in the later impression reproduced in the *Jahrbuch*. The signature is on the seat.

[167 × 138, sheet 200 × 156.] Good impression; watermark, large bull's head with cross and serpent.
Presented by Mr. W. Mitchell, 1895.

30. ALBERTUS II. (No. 72).

He sits in profile to r. with a sceptre in his l. and a sword, point downwards, in his r. hand. The coat of arms leans against the throne, and a detached medallion r. contains a griffin. The signature is low on the l. side.

[167 × 147, sheet 205 × 160.] Good impression; the same paper as no. 29.
Presented by Mr. W. Mitchell, 1895.

[1] Stabius, text of the Ehrenpforte.
[2] Treitzsaurwein, "Item der kaiser will alle seine vätter in arcus stellen."
[3] Dietrichstein, "Item die reymen, so ob den bilden kays. maiestät geslecht steen sollen."
[4] P. iii, 274, 103.

[31–45.]

Allegories: Virtues, Vices, Planets.

These three sets, of seven woodcuts each, are assigned both by Muther and Schmid to the year 1510. They are very imperfectly represented here.

The Virtues (B. 48–54) occur, according to Bartsch, in three states: (a) in a single, (b) in a double frame, (c) with no frame. It may be doubted whether the alleged first state is not merely the second with the outer frame cut off. The Berlin cabinet possesses a complete set of what B. calls the second state. The inner frame is from the same design as that used for the St. Sebastian of 1512, B. 25 (no. 52, below), but not from the same block; it is more coarsely cut, with fewer lines in the shading, and bears the initials H. B., divided by the base; the neater repetition by Jost de Negker, described by B. as the original, lacks Burgkmair's signature. The outer frame contains, at the sides, candelabra, cut in half; at the top, a vase in the centre, from which two sphinxes, holding cornucopias, turn away, then on either side a medallion with the head of a warrior in a helmet; at the bottom, an arabesque of foliage with two dolphins and two nereids, whose arms, ending in foliage, support by rings a tablet bearing the Latin name and number of the virtue. The dimensions of the whole are 310 × 197mm. The inscriptions are as follows: (1) DER GLAVB | VIDES | I. (2) DIE. LIEBE. | CARIT= | AS. | II. (3) .HOFFNVNG. | SPES. | III. (4) DIE. GERECHTIKAI | IVSTICIAT | IIII. (signed H. B. between the legs). (5) DIE FIRSICHTIKAIT. | PRVDEN | CIA | V. (6) DIE MESI KAIT. | .TEMPER | ANCIA | VI. (7) .DIE. STERCK | FORTID | VDO | VII.

The blocks of the Virtues themselves, in the third state, are preserved in the Derschau collection (Becker, B 27, where Prudence is wrongly placed last). The order given by Bartsch is wrong.

31. HOPE. HOFFNVNG. B. vii, 216, 49. M. 45.

The third of the series. Third state [159 × 73].
Purchased from Messrs. Colnaghi, 1852.

32. PRUDENCE. FIRSICHTIKAIT. B. vii, 216, 54. M. 50.

The fourth of the series. Third state [160 × 74].
Purchased from Messrs. Smith, 1845.

The mirror held by Prudence is very similar to that in the Italian engravings known as the Tarocchi, but there is no other indication that Burgkmair used that set of virtues as his models. Schmid points out traces of Venetian influence.

The Vices (B. 55-61) occur in the first state with, in the second without, an architectural frame, in which two columns stand out prominently in front of a renaissance arch. Below the opening in which the allegorical figure stands is a procession of children wading through shallow water and drawing a boat, which is followed by sea-horses. Burgkmair's initials are on a scroll between the bases of the columns. Avarice in this state is reproduced (from the Berlin impression) in J. E. Wessely's "Das Ornament," i. 58. B. 55, 56 and 61 in the first state are in the Albertina. The blocks of six subjects in the second state, wanting Envy, are in the Derschau collection (Becker, D 12).

33. PRIDE. DIE HOFART. B. vii, 217, 55. M. 51.

34. AVARICE. DIE GEITIKAIT. B. 56. M. 52.

35. LUST. VNKEISCH. B. 57. M. 53.

36. WRATH. DER ZORN. B. 58. M. 54.

37. GLUTTONY. DIE FRESIKEIT. B. vii, 218, 59. M. 55.

First state, in the frame described above.

[296 × 191.] Fine early impression, without watermark.
In the inventory of 1837.

The Planets (B. 41–47) occur in the first state with, in the second without, an architectural frame. The blocks are in the Derschau collection. The signs of the Zodiac are introduced at the feet of the divinities. B. 41 and 46 betray acquaintance with the Tarocchi (first set).

37a. GLUTTONY. DIE FRESIKEIT. B. 59. M. 55.

38. SLOTH. DIE TRAKAIT. B. 61. M. 57.

[*c.* 158 × 73.] Late impressions of the second state.
Nos. 33 and 34 purchased from Messrs. Smith, 1845, the remainder presented by Mr. W. Mitchell, 1895.
Each of the Vices stands in flames. For additional emblems Pride has a peacock and mirror, Avarice a salamander and money-bag, Wrath a lion and sword, Gluttony a pig, goblet and pack of cards, Sloth an ass. Lust is represented by a pair of lovers embracing, without a further emblem. Wrath is a warrior, the rest are women.

39. SATURNUS, WITH AQUARIUS AND CAPRICORNUS. B. vii, 215, 41.

40. JUPITER, WITH SAGITTARIUS AND PISCES. B. 42.

41. MARS, WITH SCORPIO AND ARIES. B. 43.

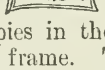
42. SOL, WITH LEO. B. 44.

43. VENUS, WITH LIBRA AND TAURUS. B. 45.

44. MERCURIUS, WITH GEMINI AND VIRGO (also a cock). B. 46.

45. LUNA, WITH CANCER. B. 47.

[*c.* 150 × 70.] Old impressions of the second state. Saturnus and Luna show a portion of a bull's head watermark.
Purchased from Messrs. Smith, 1845.

40a–45a. SIX COPIES OF THE PLANETS, OMITTING SATURNUS, WITH THE SIGNATURE 

These undescribed copies in the direction of the originals reproduce Burgkmair's architectural frame. They are somewhat roughly cut. The signature, unknown to Brulliot and Nagler, is on a tablet in front of the base on which each divinity stands. The frame is a *passe-partout* with two openings, one arched, to contain the divinity, the other round, in the base, to contain the emblem of the Planet, a human face in flames for Sol, a crescent for Luna, and a star for all the others. This round emblem is placed in the midst of a frieze of children at play.

[*c.* 305 × 183.] Good impressions. The watermark of Sol is a bull's head with a star (the eyes connected as if wearing spectacles), that of Luna a unicorn.
In the inventory of 1837.

40b–45b. SIX COPIES OF THE PLANETS, OMITTING SATURNUS, WITH THE SIGNATURE

These copies, also undescribed, are so closely similar to the last that it must be supposed that one of the sets was copied from the other and not

directly from the originals. They also reproduce the frame, but this set has been cut down, preserving only a portion of the niche and the base with a tablet containing the signature.

[c. 180 × 78.] Good impressions on white early paper without watermark.
Provenance not recorded.
The same signature occurs on a set of copies of Cranach's Passion series, printed at Paris late in the XVI century (Nagl. Mon. iii, 927, no. 2353).

46. THE LOVERS SURPRISED BY DEATH. 1510. B. vii, 215, 40. M. 58.

Chiaroscuro, printed from three blocks, cut by Jost de Negker.

Death, a lean, winged being with the face of a skull, but long hair, plants one foot upon the breast of a fallen warrior and dislocates his jaw with both hands,[1] while he clutches in his teeth the robe of a girl who runs to the l. screaming, and with both hands raised in terror. The warrior's helmet and shield lie on the pavement. The costume is classical, the architecture Italian renaissance with reminiscences of Venice. A skull and crossbones are introduced as ornamental motives in a frieze. On a pilaster to the l. is the signature H. | BVRGKMAIR, printed from the outline block.

[212 × 151.] Fine impression, the outline block printed in dark grey, the tone blocks in lighter grey and dull pink, producing a lilac effect where the two overlap. The woman's face retouched. No watermark.
Presented by Mr. W. Mitchell, 1895.
This is an impression of the third state (variety A), which would have Jost de Negker's signature on the margin, if preserved; a similar impression is at Basle.

46a. THE LOVERS SURPRISED BY DEATH. B. 40. M. 58.

[211 × 150.] A later impression (variety B), cut slightly within the border. The outline block printed in black, the tone blocks in pale grey-blue and buff. The woman's face and the capital of the pillar retouched. No watermark.
Purchased from Messrs. Smith, 1845.

46b. THE LOVERS SURPRISED BY DEATH. B. 40. M. 58.

[213 × 152.] A later impression (variety B), with a narrow margin. The outline block printed in black, the tone blocks in light, dull green and buff (yellower than in 46a). No watermark.
Purchased in 1834.

Apart from varieties of tint, this chiaroscuro occurs in four states.

I. Without Jost de Negker's name, but with the date, MD. X., cut on the block, beneath that of Burgkmair.
Though dated impressions are mentioned by Heinecken (Dict. des Artistes iii, 462) and Passavant, their existence has been doubted (Nagl. Mon. iii, 240 and C. D. in *Repertorium*, xxi, 377). There are, however, at least five in existence, of which I have myself seen four. These are in the Städel Institute, Frankfurt a. M. (fine impression, in shades of brown, or, rather, chocolate, colour), Liechtenstein collection, Vienna (fine impression with margin, same colour), Karlsruhe (mentioned also by Schmid, p. 43), and Heseltine collection, London (shades of grey only, cut). The fifth impression is at Paris (*see* Vol. I, p. 257, note 1).

[1] "Death the Strangler," which has been used as the English title of the print, called in German "Der Tod als Würger," is misleading.

II. Without date. "Jost de Negker" printed with type vertically (parallel to the side of the block) beneath Burgkmair's name on the pilaster. Albertina (black, light and dark indigo blue, another impression black and two shades of warm, reddish brown), Berlin (black and two shades of green), Coburg (black?, green and greenish grey), Lanna collection (Singer 2154).

III. Without date. "Jost de Negker zu Augspurg" is printed from a block on the lower margin, which in many cases has been cut off.

Of this state there are two varieties:—

A. The outline block printed in a tint, not black. These are the best impressions. Berlin (repr. Lippmann, iv, 40), two shades of warm brown, and purplish grey, no black, from the Liphart collection (sale catalogue, no. 337). Basle and London (no. 46), exactly alike, Coburg and Vienna (Hofbibliothek), warmer in colour, resembling the best Berlin impression; all these four are cut.

B. The outline block, including Burgkmair's signature, printed in black. Albertina (black, yellow ochre and dull lilac), London (no. 46 a, b), collection of the Earl of Pembroke, Wilton House, exactly as no. 46a, but with the xylographic address preserved, Lanna collection, Prague (Singer 2155). Gersdorf collection, Bautzen. Hamburg (black, green and yellow, as no. 46 b), etc. The commonest variety. Some of the latest impressions may be reprints, not issued by Jost de Negker himself.

[47–49.]

Woodcuts of 1511.

Illustrations to Virtus et Voluptas, Carmen de Origine ducum Austriae. By Joannes Pinicianus.

J. Otmar, Augsburg, 1511, 1512; 4to.

Muther knew only the second edition of this book (B.-I. no. 864) and dated the woodcuts, accordingly, 1512. The first edition (Pr. 10682) is dated 25 March, 1511, the second (Pr. 10690), 31 July, 1512. In the first edition the second illustration occurs twice, in the second only once. (*See* p. 61, no. 8, p. 62, no. 14.)

47. THE ARCHDUKE CHARLES AND A HERMIT. P. iii, 273, 101. M. 142.

The young prince stands l. in hunting costume, with two dogs, at the edge of a wood. The hermit stands r. Signed H. B. in l. lower corner.

[144 × 90.] On thin paper, from the first edition. On the margin at the top is printed l. CAROLVS and r. HEREMITA.

47a. THE ARCHDUKE CHARLES AND A HERMIT. P. 101. M. 142.

[144 × 90.] On stouter paper, from the second edition. The letters in the names are less spaced.

48. THE ARCHDUKE CHARLES CHOOSING BETWEEN VIRTUE AND VICE. P. 102. M. 143.

Two queens, VIRTVS and VOLVPTAS, the former in rags, the latter handsomely apparelled, take the prince by the sleeve and by the l. hand respectively. Signed H. B. in r. lower corner.

[144 × 91.] As no. 47. On the top margin is printed VIRTVS CAROLVS VOLVPTAS.

48a. THE ARCHDUKE CHARLES CHOOSING BETWEEN VIRTUE AND VICE. P. 102. M. 143.

[144 × 91.] As no. 48. Repetition from the same edition. No inscription on the top margin.

48b. THE ARCHDUKE CHARLES CHOOSING BETWEEN VIRTUE AND VICE. P. 102. M. 143.

[144 × 91.] As no. 47a. Inscription as no. 48.

Nos. 47, 48, and 48a purchased from Mr. Bumstead, 1852, nos. 47a and 48b presented by Mr. W. Mitchell, 1895.

The two woodcuts are reproduced by Hirth, nos. 631, 629.

49. PORTRAIT OF JULIUS II. 1511. B. vii, 212, 33. M. 137.

Bust, profile to l., bare-headed, in a medallion advancing in relief from a square frame. Within the medallion are the inscription IVLIVS · LIGVR · PAPA · SECVNDVS and the date ·MCCCCCXI. The signature H. BVRGKMAIR is on a tablet in the l. lower angle of the frame; the other angles are filled with white leaf ornament on a black ground. The morse of the cope contains the Rovere arms with keys and tiara.

[248 × 242.] Impression from the black outline block only, cut within the border on the r. side. No watermark.

Purchased at the Wellesley sale, 1866.

It was known to Renouvier that this woodcut was taken from Caradosso's medal of 1506. The latter is copied in reverse, with the same inscription but different ornament. *See* Fabriczy, "Medaillen der italienischen Renaissance," p. 84, and *Jahrbuch d. k. preuss. Kunstsamml.*, iii, Taf. xxxv.

† PORTRAIT OF JULIUS II. 1511. B. 33. M. 137.

Facsimile by the Reichsdruckerei, Berlin, of a chiaroscuro impression printed with a grey tone block, cut to the circumference of the medallion.

There is an impression of the rare original, cut by Jost de Negker, at Dresden. At Brunswick is an impression printed in a pale, greenish buff which has a margin 20 mm. in width preserved at the bottom only. On this margin, 2 mm. below the border of the woodcut, is printed Jost de Negker's xylographic address. A study for the chiaroscuro, in the same direction, is among the drawings at Berlin. Schmid (p. 52, n. 2) regards it as a proof of the woodcut, retouched, but Geheimrat Lehrs assures me, in a letter dated 11 Sept., 1905, that he is mistaken. The lines on the face, whether drawn with the pen or put in with the brush in olive-green, are different from those in the print, and accessories like the embroidery on the cope and the arms on the morse are slightly sketched, "Von einem Druck kann nicht die Rede sein, wenn auch die Lavierungen auf den ersten Blick wie von einer Tonplatte gedruckt aussehen." A subsequent inspection (December, 1906) has convinced me that this is correct.

[50–52.]

Woodcuts of 1512.

50. PORTRAIT OF HANS PAUMGARTNER. 1512. B. vii, 212, 34. M. 141.

Chiaroscuro, printed from three blocks, cut by Jost de Negker.

Bust, three-quarter face to l., under an arch to which the Paumgartner arms are attached, while a tablet, suspended r., bears the inscription ANN · SAL · MDXII | IOANNES · PAVNGARTNER · CI · AVGV | STAN · ÆTAT · SVÆ · ANN · LVII. The signature H. BVRGKMAIR is printed vertically towards the left.

[293 × 241.] Good impression, but the r. lower corner is lost and has been supplied by a restorer. The outline block is printed in dark greenish blue, the tone blocks in two paler shades of the same colour. Watermark, imperial eagle and crown, in the form found in the early proofs of the Weisskunig.

Presented by Mr. W. Mitchell, 1895.

Jost de Negker's share in this woodcut is certified by a letter from the wood-engraver himself to the Emperor, dated 27 Oct., 1512, in which he declares that he has done no work recently for any patron but Maximilian, with the exception of Paumgartner's portrait "mit drey Formen aines bogen gross" (quoted by Herberger, "Conrad Peutinger in seinem Verhältnisse zum Kaiser Maximilian I," 1851, p. 31). Schmid (p. 53) considers that the influence of this woodcut is shown in Holbein's portrait of Jakob Meier (1516). It is generally considered the finest specimen of chiaroscuro printing from three blocks, in imitation of *grisaille* painting, "auf damast art," which Jost de Negker claims as his own invention.

There are other impressions of this rare woodcut at Cambridge (same colour, or slightly greener, reproduced in photolithography by Praetorius, *L'Art*, xvi, 221, text by S. Colvin), Berlin (lighter and bluer), Albertina, Brunswick and Lanna collection, Prague (all three lilac, from two blocks only, the Albertina impression fair, the others poor and made up with the brush).

51. THE HOLY FAMILY. 1512. B. vii, 209, 26. M. 140.

St. Anne, seated towards the r., takes the Child Jesus in her arms from his mother's lap. Mary has a mantle with Byzantine ornament and fringe, a star upon her shoulder and seven stars at the points of her nimbus. Joseph, wearing a hat, stands by her side, and Joachim appears behind Anne. Twelve cherubs look down from the clouds, where the Holy Ghost hovers in the midst of a wide circle of rays. Burgkmair's initials and the date 1512 are on a scroll in the r. lower corner.

[223 × 151.] Good impression, without margin. Watermark, a small bull's head with *tau* cross.

In the inventory of 1837.

51a. THE HOLY FAMILY. 1512. B. vii, 209, 26. M. 140.

[223 × 151.] A later impression, more heavily printed. Watermark, large high crown. Margin [16–18].

Presented by Mr. W. Mitchell, 1895.

52. ST. SEBASTIAN. 1512. B. vii, 209, 25. M. 139.

The saint stands in a niche, bound by curiously twisted cords to a column and pierced by six arrows. The date 1512 is placed vertically on the shaded wall of the niche, and the name H. BVRGMAIR to r. of the column, with the signature of Jost de Negker, below it.

The arched inner block [160 × 73] is placed in the architectural frame already described on p. 83, a copy of the signed frame used for the set of Virtues.

[211 × 150.] Fair impression, cut; the round-arched top of the frame and its base, printed from separate blocks, are wanting.[1] Watermark, a small fleur-de-lys.

In the inventory of 1837.

The same frame was used for St. Clara, B. 27 (Hofbibliothek, Vienna), which has the xylographic address, "Jost de Negker zu Augspurg."

[1] The whole is reproduced in Wessely's "Das Ornament und die Kunstindustrie," 1877, i, 57. There are impressions at Carlsruhe and Vienna (Albertina).

1515
·H·B·

Plate V

HANS BURGKMAIR

Samson and the Lion. B. 2

[53, 54.]

Title-Pages.

53. TITLE-PAGE OF RICIUS, IN APOSTOLORUM SIMBOLUM DIALOGUS, J. Miller, Augsburg, 1514; 4to. M. 145.

A single block with an opening [46 × 40] to hold the title. Above the opening is the Almighty, seated on clouds, with his hand upon an orb. A long scroll passes behind him, inscribed VBI DVO VEL TRES CONGREGATI SVNT, etc. Below stand three disputants. The artist's initials are low down on the r.

[161 × 122.] Good impression, text on the back. The title is IN APOSTOLO | RVM SIMBOLVM | PAVLI RICII ORA | TORIS, PHILO | SOPHI ET THEO | LOGI OCVLATIS | SIMI, A PRIORI | DEMONSTRATI | VVS DIALOGVS. This is from the first edition, 4 April, 1514 (Muther 867; Pr. 10823).

Presented by Mr. W. Mitchell, 1895.

53a. THE SAME TITLE-PAGE.

From a later edition. The title runs: IN APOSTOLO- | RVM SIMBOLUM | IVXTA PERIPA- | TETICORVM DO | GMA DIALOGVS | PERPLANE AC | SVMMO INGENII | ACVMINE LUMI- | NI GRATIAE LVMEN | CONCILIAT NATVRE.

Collection: Bell Scott (F. 489).

Presented by Sir A. Wollaston Franks, K.C.B., 1895.

54. TITLE-PAGE OF JORNANDES DE REBUS GOTHORUM. J. Miller, Augsburg, 21 March, 1515; fol. B. vii, 218, 53. M. 146.

Alboin, King of the Lombards, and Athanarie, King of the Goths, are seated in a hall in conversation. The title is on a shield suspended from the roof, and Burgkmair's initials are on the cornice.

[253 × 166.] Good impression, from the book.

Purchased from Mr. Asher, 1850.

Various Reproductions.

† SAMSON AND THE LION. 1515. B. vii, 201, 2. M. 148.

Photograph of the impression at Munich.

† PORTRAIT OF JESUS CHRIST IN A MEDALLION. B. vii, 207, 20.

Photograph of the impression at Munich.

This woodcut, which is also in the Hofbibliothek at Vienna, has been reproduced and discussed by Mr. G. F. Hill in an article on "Medallic Portraits of Christ," in *The Reliquary*, July, 1904, x, 173 (continued October, 1905). It stands in relation to a group of medals derived, in Mr. Hill's opinion, from the head of Christ painted by Jan van Eyck now in the Berlin Museum. The particular medal from which Burgkmair appears to have worked is Mr. Hill's *d*, specimens of which are preserved in the Uffizi and in the Ashmolean Museum at Oxford. "It will be noticed that the inscription of the reverse has been transferred to an outer circle, and that the copyist has slavishly followed the original in running the two words IN HUNC into one." An earlier woodcut, founded on the same group of medals, is that dated "Pforzheim, 1507," reproduced p. 97 of Kaemmerer's "Hubert und Jan van Eyck," 1898. Mr. Hill believes that the type was invented by Van Eyck and not in reality copied, as the inscriptions on the early medals state, from the emerald sent by Bajazet II to Innocent VIII about 1492.

Another rare woodcut of this subject by Burgkmair, B. 21 [diam., 230; outline of square, 228 × 228], is to be seen at Berlin and Vienna (Albertina, Hofbibliothek, and Liechtenstein collection).

† CHRIST ON THE CROSS.

Photograph of an undescribed woodcut [252 × 181] at Basle.

Christ is naked. His legs are crossed and the feet are nailed separately to a bracket. A cord with two broken ends hanging loose on the l. side passes round his chest; another cord passes three times about his thighs and is knotted r. behind the cross. The background is a wooded landscape with water l. The initials are on the mound of earth in which the cross is embedded. A scroll with INRI is tied to a staff which rises from the transverse beam behind Christ's head. The nimbus, with its fringe of small rays, is of the type found in no. 51 but rarely elsewhere in Burgkmair's work. The landscape resembles that of the Weisskunig cuts, and the date may be about 1515.

† THE DEATH OF LUCRETIA. Woltmann, "Holbein und seine Zeit," ii, 219.

Photograph of a woodcut [167 × 138] in the Basle Museum, described only by Woltmann.

Lucretia, with her breast pierced by a sword, lies fainting on the floor of a room in which is a bed l. with curtains partly drawn. She is surrounded by four men, one of whom kneels and raises her. Burgkmair's initials (the B reversed) are on the cornice to r. of a pilaster.

This cut must date from about the time of the Weisskunig. It was copied in reverse on the Basle title-page, P. iii, 405, 93, wrongly ascribed to Holbein. The copy omits the old man who stands over Lucretia with both hands raised.

† THE LAMENTATION FOR CHRIST.

Jahrb. d. k. preuss. Kunstsamml., xii, 166, 4.

Photograph of the Dresden impression [162 × 122]. There are others at Paris and in the Beuth-Schinkel collection at Charlottenburg; the latter has the xylographic address of Jost de Negker on the margin. Seidlitz dates the woodcut about 1515.

† JUDITH. *Jahrb. d. k. preuss. Kunstsamml.*, xii, 166, 5.

Photograph of the Dresden impression [177 × 132] which has been published in Hirth and Muther's "Meisterholzschnitte," no. 88. There are others at Basle and in the Liechtenstein collection at Vienna. The date, 1519, proposed by Seidlitz, is rather late.

[55–101.]

Illustrations to The Weisskunig (1514–1516).

B. vii, 224, 80. M. 163–315.

"Der Weisskunig,"[1] the most extensive of the unfinished works of the Emperor Maximilian, is a historical romance supplementary to Theuerdank and dealing chiefly with the political history of his reign, though the first part is devoted to the life of his parents and the second to his birth and education. The narrative is in the main autobiographical, but the imperial author does not hesitate to interpolate a little fiction and to represent events in a light more favourable to himself than strict

[1] The name means "the White," not "the Wise King." Maximilian thought of changing the title to "blank kunig." It is derived from the white (*i.e.*, silver) armour that he wore, according to the precedent of such titles as "der rote Ritter," "Tirante el blanco," in the romances of chivalry (Schultz, p. xv).

historical truth can justify. The book is dedicated to the Archdukes Charles and Ferdinand. Much of it was written down at the Emperor's dictation and put into shape by his secretary, Marcus Treitzsaurwein, who may be regarded as the main author of the first two parts; the more important third part is practically Maximilian's own work, and the disguises under which he chose to describe persons and events were only partially intelligible to anyone but himself. All the characters go by fictitious names, chiefly derived from their heraldic bearings. Thus, Frederick III is the Old, and Maximilian himself the Young White King; Archduke Sigismund is the Merry White King. The Blue King is the King of France, the King of the Steel the Duke of Burgundy, the King of Flowers, or White Roses, Edward IV, the Red King Richard III, the White and Red King Henry VII, the Green King the King of Hungary, the King of the Swan the Duke of Cleves, the Ermine or Black and White King the Duke of Brittany, King Mana Alfonso of Naples, the King of the Wild People (also Tenettenkunig) the King of Scotland, the King of the Dragon (Biscione) the Duke of Milan, the King of the Fish the Doge of Venice, the Black King the King of Spain, the Yellow King the King of Poland, the Handsome King Philip the Handsome, and the Pope the King of the Three Crowns. The White Company are Maximilian's subjects, the Blue Company the French, the Grey Company the Dutch, the Dapple-grey Company the people of Gueldres, the Coal-black the people of Liège, the Brown Company the Flemings, the Peasants with the Strange Flag the Dutch insurgents, the Leapers the Frisians, and the Peasant Company, or Company with the Many Colours, the Swiss.

A fragmentary autobiography in Latin preceded the composition of the Weisskunig. Portions of this and of various later drafts in German written at the Emperor's dictation are still extant, with notes relating to the projected illustrations. In 1514 Treitzsaurwein put these drafts in order to the best of his ability and wrote a fair copy of the whole,[1] which is exceedingly confused, as he did not sufficiently understand the Emperor's intentions. When different drafts had been written at dictation relating to the same event, Treitzsaurwein would copy them all, and insert them in different places. The printed editions are based upon this MS., which nothing but the Emperor's revision could have made completely intelligible. There exists, further, a copy of the latter part of this MS., made for Maximilian's own use,[2] which has numerous notes and corrections in his hand of great historical importance. Thence we learn that Peutinger, Pfinzing and others had a share in the work.

The confused state of the text itself reacted on the illustrations, which were carried out at Augsburg under Peutinger's supervision. Some subjects were cut twice, many others omitted, and many illustrations represent subjects not included in the text so far as it was finished. The contents of the illustrations were prescribed by the Emperor and his advisers, and exact instructions were given about the costumes; the compositions were then sketched with the pen by various artists and submitted for approval or correction. Ninety-two of these drawings survive, six being in Codex 3033 of the Hofbibliothek,[3] fifty-one in an album in Prince Liechtenstein's collection,[4] and thirty-five in Treitzsaurwein's "book of queries,"[5] which was written after Whitsuntide in 1515. This book contains suggestions, generally approved by Maximilian, as to the woodcuts required for the illustration of every chapter, with drawings or proofs inserted in the appropriate places. It further contains queries as to the subjects, names of the persons, etc., represented in the woodcuts—queries which Maximilian, unfortunately, never answered. He wrote on 9 August, 1515, that he had received the book and entrusted it to Pfinzing for safe-keeping.

The final drawings on the block were made for the most part by Burgkmair and Beck, while Springinklee and Schäufelein undertook two subjects each. The blocks were cut by the group of wood-engravers who worked at Augsburg under the supervision of Jost de Negker. Only five blocks have the cutter's name recorded on the back; they are the work of four men, Claus Seman, Alexius Lindt, Cornelius Liefrinck, and Hans Taberith; the name of Hans Franck is written on a proof of another subject at Vienna. The date of their execution appears to range from 1514 to 1516; on May 16th in the latter year Maximilian sent to Peutinger a drawing

[1] Schultz's MS. A (Hofbibl. Codex 3032).
[2] Schultz's MS. E (Hofbibl. Codex 2832).
[3] Schultz's MS. F.
[4] Schultz's MS. G.
[5] Schultz's MS. H (Hofbibl. Codex 3034).

for one of Burgkmair's subjects (no. 163, the Veneration of the Holy Coat) which was then still uncut. One of Burgkmair's subjects (no. 54) bears the date 1515.

Two hundred and thirty-six of the blocks, found in the XVIII century at Graz, are now preserved in the imperial library at Vienna; thirteen blocks are lost. Very few contemporary impressions survive. The most important sets are the proofs in the Hofbibliothek (116 in MS. A, another large set[1] in MS. F, printed on the back of proclamations of Oct. 5th, 1514, and 82 in MS. H), and 128 in the Liechtenstein collection (MS. G). The Berlin cabinet contains a few proofs, one of which is of great interest, being an undescribed first state of the woodcut no. 26 (Maximilian in the painter's studio), which has a shield suspended from a pair of antlers on the wall over Max's head and the words "gelick det vil"; all this was subsequently removed from the block. An early proof of the same subject, already in the second state, with wide margin and a MS. inscription above, *Der Lust (?) vnd die schicklicheit so er in | angebung des gemaels gehabt vnd | bey sein zeiten (?) besserung der selbn*, is preserved at Coburg, along with a similar fine proof of no. 13 (1775 edition), inscribed, *wie die kunigin schwanger vnd | ain Sun geporen ward.* A recent acquisition of the Berlin Cabinet is a proof on vellum of the rare subject reproduced on p. 259 of the Vienna edition.

Of the 90 early proofs here (43 by Burgkmair, 48 by Beck, 1 by Schäufelein and 6 duplicates) 74 were acquired at the sale of W. Y. Ottley's prints in 1837 (lot 659), and the remainder by subsequent purchases. Many of Ottley's proofs bear the stamp of the Thos. Allen collection. Some of our proofs, like those in the Vienna Codex 3033, are printed on the back of a proclamation of 5 Oct., 1514, summoning a council to meet at Landshut on the 30th of the same month, of which there are three editions, printed with the type of J. Schönsperger, jun. (Pr. 10737).[2]

No edition appeared in Maximilian's lifetime, and his grandson Ferdinand's project of issuing the work was frustrated by the death of Treitzsaurwein in 1527. Notes in the volume of proofs and drawings now belonging to Prince Liechtenstein show that two earlier possessors of the book, Baron Richard Strein von Schwarzenau (d. 1600) and Georg Christoph von Schallenberg (1633), contemplated a publication of the Weisskunig. The MS. (A) of the text was found at Schloss Ambras in 1665 and brought to Vienna, but it was not published till the blocks were found at Graz a century later. The first edition appeared at Vienna in 1775, and the remaining stock was bought by S. Edwards, of London, who re-issued it with a French title in 1779. For this edition the missing block of the last subject (no. 237) is supplied by a modern copy signed F. F. instead of H.B.

The second edition forms the sixth volume (1888) of the Vienna *Jahrbuch*. It contains impressions of the 236 blocks, increased to 238 by the use of the two supplementary blocks to Springinklee's first subject (no. 156), which were omitted in the first edition.[3] The thirteen missing subjects are supplied by etchings on zinc from early proofs, so that the total number of illustrations is 251. Specimens of the sketches are given in the introduction, written by Dr. Alwin Schultz, who also edited the text. I am indebted to his admirable essay for all the information relating to the Weisskunig which I have summarised here.

It only remains to define more precisely Burgkmair's share in the work, with which we are here immediately concerned. Five subjects are ascribed to him by notes on the blocks, and 110 bear his initials.[4] Schultz, further, regards three subjects as certainly, and two as probably, his work, but doubts his responsibility for nos. 73, 172, 190, 203. Only the first of these is, in my opinion, by Burgkmair (observe, especially, the trees). Accepting this, the total number of his woodcuts amounts to 121; 43 of these are represented here by proofs.

The latter are arranged in the order adopted by Schultz. The title of each woodcut is followed by its number in the first edition (A), the page on which it stands in the second edition (B), and its number in Muther's catalogue (M.). Muther's explanations of the subjects are often wrong.

[1] According to Passavant (iii, 268) 155, but the list given by Schultz, p. xvii, note 1, amounts only to 140, including duplicates.

[2] The conjecture is perhaps admissible that this set may have been derived from the "two books of the Weisskunig with all belonging thereto" which could not be found at Innsbruck when the Archduke Ferdinand ordered them to be sent thence to Vienna in 1526.

[3] *See* Vol. I, p. 374, where the first edition is inaccurately cited by the name of Bartsch. It was edited by Hoffstätter.

[4] 109 according to Schultz, but no. 177 (p. 314) is also signed.

[55–97.]

Early Proofs.

55. THE YOUNG WHITE KING LEARNING TO WRITE (signed). A, no. 18. B, p. 57. M. 172.

56. THE YOUNG WHITE KING INSTRUCTED IN THE BLACK ART. A, no. 23. B, p. 65. M. 175.

57. THE LIBERALITY OF THE YOUNG WHITE KING (signed). A, no. 25. B, p. 71. M. 177.

57a. ANOTHER PROOF OF THE SAME, WITH THE PROCLAMATION ON THE BACK.

58. HE CONDUCTS A MASQUERADE (signed). A, no. 33. B, p. 83. M. 180.

59. HE FORTIFIES A CAMP WITH BAGGAGE WAGGONS[1] (signed). A, no. 44. B, p. 113. M. 186.

60. HE TELLS HIS FATHER THE QUEEN'S[2] MESSAGE (signed). A, no. 46. B, p. 126. M. 188.

61. THE YOUNG WHITE KING LEARNS THE FLEMISH LANGUAGE FROM AN OLD PRINCESS (signed). A, no. 52. B, p. 139. M. 193.

62. HE LEARNS ENGLISH FROM ARCHERS IN THE NETHERLANDS[3] (signed). A, no. 228. B, p. 141. M. 306.

63. HE SPEAKS SEVEN LANGUAGES WITH AS MANY CAPTAINS (signed).[4] A, no. 80. B, p. 144. M. 213.

64. BATTLE IN A VINEYARD IN BURGUNDY (signed). A, no. 63. B, p. 148. M. 198.

65. THE BLUE KING TAKING COUNSEL HOW TO SURPRISE THE WHITE KING (signed H. S. and H. B.). A, no. 232. B, p. 322.[5] M. 232.

66. THE WAR WITH THE BLUE KING (signed). A, no. 86. B, p. 159. M. 217.

67. THE WHITE KING'S DAUGHTER HANDED OVER TO THE BLUE KING (signed). A, no. 88. B, p. 172. M. 218.

68. THE BATTLE OF SEYST (signed). A, no. 100. B, p. 193. M. 226.

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[1] Such a defence was called a "Wagenburg" or "Tabor." *See* Vol. I, p. 314.

[2] "The Queen of the Steel (Feuereisen)," *i.e.*, Mary of Burgundy.

[3] The subject may belong to the following chapter, of learning Spanish, as it is interpreted in MS. H. It will be observed that the men do not carry bows, as Henry VII.'s soldiers do on block 116 (no. 74 here).

[4] The head of the king has been inserted on a separate piece of wood.

[5] According to Schultz's note (p. 519) this subject properly belongs to p. 152, and that order is adopted here. The historical allusion is to the expedition to Pont-à-Vendin, 1478.

69. SIEGE OF A TOWN (signed). A, no. 101. B, p. 221. M. 227.

70. UTRECHT (signed; cut by Taberith). A, no. 207. B, p. 222. M. 294.

71. SIEGE OF A TOWN (signed). A, no. 105. B, p. 230. M. 231.

72. YPRES (signed). A, no. 118. B, p. 233. M. 239.

73. THREE TRANSPORTS (signed). A, no. 214. B, p. 247. M. 300.

74. PHILIP MAKES A TREATY WITH HENRY VII. ON BEHALF OF HIS FATHER[1] (signed). A, no. 116. B. p. 248. M. 238.

75. THE STORMING OF NANTES (signed). A, no. 136. B, p. 253. M. 253.

76. THE WHITE KING IN CONFERENCE WITH HIS CAPTORS (signed). A, no. 122. B, p. 260. M. 243.

77. THE WHITE KING GREETS THE MERRY WHITE KING[2] (signed). A, no. 143. B, p. 271. M. 257.

78. A MESSENGER BRINGS A LETTER TO THE WHITE KING AS HE SITS IN COUNCIL (signed). A, no. 71. B, p. 280. M. 206.

79. NEWS BROUGHT TO THE WHITE KING OF THE DEFEAT OF THE CROATS (signed). A, no. 209. B, p. 286. M. 295.

80. THE VOYAGE DOWN THE DANUBE TO FIGHT THE TURKS (signed). A, no. 89. B, p. 294. M. 219.

81. SHIPWRECK OFF THE LIGURIAN COAST (signed). A, no. 65. B, p. 297. M. 200.

82. THE BATTLE OF BREGENZ (signed). A, no. 72. B, p. 304. M. 207.

83. LUDOVICO SFORZA, DUKE OF MILAN, TAKEN CAPTIVE (signed). A, no. 60. B, p. 315. M. 196.

84. THE WHITE KING'S MESSAGE DELIVERED TO THE STRANGE COMPANY (signed). A, no. 210. B, p. 320. M. 296.

85. THE COUNCIL AT GMUNDEN (signed; cut by Taberith).[3] A, no. 154. B, p. 324. M. 267.

86. THE CONQUEST OF GRADISCA, 1508 (signed). A, no. 196. B, p. 334. M. 288.

87. THE CONQUEST OF THE VENETIAN TERRITORY (signed and dated 1515). A, no. 54. B, p. 339. M. 194.

88. THE POPE AND THE KING OF SPAIN RETIRING FROM THE LEAGUE OF CAMBRAY, 1511 (signed). A, no. 51. B, p. 348. M. 192.

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[1] This appears to be the same incident as is represented on the tenth of the historical subjects on the Triumphal Arch (*see* Vol. I, p. 325).

[2] The Archduke Sigismund (1427–1496), first cousin of Frederick III. He resigned the government of Tirol in 1489 in favour of Maximilian.

[3] There is a proof of this at Berlin inscribed *Das Concili zu Gmunden mit den vil seltzamen Potschafften.*

89. THE BATTLE OF RAVENNA (signed). A, no. 94. B, p. 350. M. 222.

90. THE SWISS EMBASSY AGAINST THE BLUE KING (signed). A, no. 93. B, p. 355. M. 221.

90a. ANOTHER PROOF OF THE SAME SUBJECT, WITH THE PROCLAMATION ON THE BACK.

91. THE BATTLE OF THE SPURS, 1513 (signed). A, no. 215. B, p. 362. M. 301.

92. THE ELECTION OF MAXIMILIAN AS KING OF THE ROMANS (signed). A, no. 166. B, p. 372. M. 270.

93. THE SPLENDID FOUNDATIONS OF THE OLD WHITE KING[1] (signed). A, no. 206. B, p. 377. M. 293.

94. THE STORMING OF THE CASTLE OF SALINS (signed). A, no. 107. B, p. 393. M. 232.

95. THE STORMING OF MORAN (signed). A, no. 174. B, p. 397. M. 275.

96. THE BATTLE OF KOCHSEE (signed). A, no. 191. B, p. 398. M. 284.

97. THE LEAGUE WITH THE WHITE RUSSIANS[2] (signed). A, no. 219. B, p. 400. M. 304.

[*c.* 217 × 196.] Brilliant early proofs on white paper. The watermark of nos. 55, 57, 59, 61, 63, 68, 70, 77, 81–83, 85, 90, 93 is an imperial eagle and crown [95 × 72], of nos. 58 and 89 the head of a jester (?), of nos. 62, 75, 86 the large high crown, of nos. 71, 76, 92 a small orb (Reichsapfel); the remainder are without watermark. Nos. 57a, 59, 66, 68, 70, 82, 90 and 96 have the text of the proclamation on the back. Nos. 62, 65, 71, 72, 74, 79 and 94 have the stamp of the Thomas Allen collection.[3]

No. 90 is from the Banks collection, presented 1818; nos. 56, 57, 60–74, 78–81, 83, 84, 86–89, 92, 94–98 were purchased at the Ottley sale, 1837; nos. 58, 75 and 82 from Evans, 1849; nos. 57a, 59, 77, 85, 91 at the Bammeville sale, 1854; nos. 55, 93 from Evans, 1858, and no. 76 was presented by Mr. J. H. Anderdon, 1872.

[98–101.]

Later Impressions (before 1775).[4]

98. THE YOUNG WHITE KING'S SKILL IN MUSIC (signed). A, no. 28. B, p. 79. M. 179.

Fair impression on stout paper without watermark, apparently of the XVI century. Purchased at the Bammeville sale, 1854.

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[1] Referring to the Bishoprics of Laibach, Vienna and Wiener-Neustadt, the Cistercian abbey of Neukloster at Neustadt, and the religious order of Knights of St. George at Millstatt.

[2] A Russian embassy visited Vienna in 1515. Cardinal Lang stands behind Maximilian.

[3] *See* Fagan 5. The stamp, however, resembles that given by F. (no. 3) as the second Aylesford stamp, the only difference being that the star is lighter (in outline, not solid) and has a circle in the middle. The Allen collection was sold 13 May, 1807.

[4] For the 1775 edition of the complete work, *see* p. 60, no. 14.

99. THE KING OF THE STEEL AND HIS ONLY DAUGHTER[1] (signed). A, no. 45. B, p. 115. M. 187.

Good impression on thin XVIII century paper.
Purchased at the Ottley sale, 1837. A similar impression, from the Mitchell collection, 1895, is placed with prints of costume.

100. THE YOUNG WHITE KING AND HIS QUEEN LEARNING ONE ANOTHER'S LANGUAGES (signed). B, p. 137.

Two different blocks of this subject were cut, from the designs of Burgkmair and Beck respectively. Beck's block (B, p. 136) is preserved at Vienna, and was used in A, no. 55. The proof of the first state of Burgkmair's block in the Liechtenstein collection is described by Schultz as unique; this, however, is a second example. It is on old paper without watermark, of much the same quality as no. 98, but inferior to the early proofs. It must have been printed before 1542.
In the inventory of 1837.

100a. THE SAME: SECOND STATE. M. 315.

A good, old impression, without text on the back.
In the inventory of 1837.
Burgkmair's block, cut down l. to the width of 152 mm., was used in books printed by Steiner and Egenolff, 1542–1550 (pp. 63, 64, nos. 30, 33, 34). It is reproduced in Weigel's "Holzschnitte berühmter Meister," no. 1, and Muther, "B.–I.," pl. 164. Muther's statement that it was used in "Schimpff und Ernst," 1534, appears to rest on a confusion of this title with that of the later book, "Schertz mit der Warheyt, Vonn gutten Gespräche, In Schimpff vnd Ernst Reden," Frankfort, 1550.

101. THE BATTLE OF NAUDERS (B, p. 518), called also THE BATTLE OF NAPLES (*i.e.*, Cerignola, 28 April, 1503). A, no. 62. B, p. 318. M. 197.

Fair impression, on brownish XVIII century paper. Watermark, imperial eagle holding two sceptres.
Provenance unknown.

[102–167.]

Woodcuts forming Part of the Triumphal Procession of Maximilian I. (1516–1518). B. vii, 229, 81.

Literature :—

J. G. A. Frenzel, "Über den Triumphzug Kaiser Maximilians." Naumann's *Archiv*, 1856, ii, 71.
F. Schestag, "Kaiser Maximilians I. Triumph." Vienna *Jahrbuch*, 1883, i, 154–181.
K. Woermann, "Dresdener Burgkmairstudien." *Zeitschrift für bildende Kunst*, 1890, N.F., i. 40.
See also Vol. I of this Catalogue, pp. 332, 398.

The original programme of the Triumph, written by Treitzsaurwein (1512) in accordance with the Emperor's instructions, is preserved at Vienna (Hofbibl., Codex 2835). Miniatures were then painted, which are preserved in two forms, copy and original, also in the Hofbibliothek. The originals, formerly at St. Florian, are preserved only from no. 50 onwards; the copies, however, are complete. The miniatures appear to have been carried out by Altdorfer and his pupils. For some

[1] *I.e.*, Charles the Bold and Mary. Notice on the curtain the symbol of eternity (a dragon swallowing its own tail), introduced also on the woodcut of the Planet Saturn, B. 41, where it has a prototype in the Italian engraving (Tarocchi series).

of the compositions there are preliminary sketches in pen and ink; one such drawing is in this collection (*see* Vol. I, p. 399, no. 1). The artists employed in drawing the subjects on the blocks, with the written programme and the miniatures to guide them, were Dürer, Springinklee, Schäufelein, Burgkmair, Beck and (probably) Huber. The blocks, of which 135 out of a total of 138 are preserved at Vienna, were cut by Hieronymus Andreä, Jan de Bom or Bonn, Hans Franck, Cornelius and William Liefrinck, Alexius Lindt, Jost de Negker, Wolfgang Resch, Jakob Rupp, Claus Seman and Jan Taberith. On most of the blocks notes are preserved, recording the name of the cutter and the date on which he delivered ("praesentavit") his work, the earliest being 12 Nov., 1516, the latest (on any of Burgkmair's subjects) 8 May, 1518.

Burgkmair designed 67 blocks, including nos. 1-56 without interruption. A specially interesting collection of trial proofs (52 in number, besides one duplicate) is preserved in the Dresden cabinet, together with Burgkmair's working copy, with annotations in his own hand, of the original written programme. The MS. has Burgkmair's initials and the date M.D.XVI on the wrapper, and on the fly-leaf the following inscription: *H. Burgkmair, maler, Angefangen* 1516 *adi* 7 *abrilis*, followed by a drawing of the artist's arms, which occur again on the 28th woodcut of the series. From this we learn exactly when he commenced his work, and it is evident that the woodcuts are a set of the earliest trial proofs which came from his own collection; the paper on which they are printed differs from that of the 1526 issue, and the impressions are sharper. The tablets and scrolls appear white, not black, as paper was pasted over the block in those places to prevent it from printing. Eleven similar proofs, of which six only are by Burgkmair, are in the Berlin cabinet, and one is in this collection (no. 145a, below). This set at Dresden contains one otherwise unknown subject, not mentioned by Schestag, which raises the total number of blocks, hitherto stated as 137, to 138. It represents five men with battle-axes, a subject mentioned in the programme, and should be placed after no. 36 of Bartsch and Schestag, or no. 359 of Muther. It is reproduced on p. 41 of Woermann's article.

Apart from such early proofs there have been four issues of the Triumph, of which only the last two are complete editions with the text.

1. Printed by order of the Archduke Ferdinand in 1526. The watermark is a two-headed eagle with a sickle on its breast, and the tablets are black.
2. Issued in 1777 after the discovery of the blocks at Graz and Schloss Ambras. The tablets still printed black; after this the wood was cut away.
3. Bartsch's edition, printed at Vienna, 1796. The leaves have printed numbers, sometimes corrected in red ink.
4. Schestag's edition, Vienna, 1883-84, issued as a supplement to Vol. I. of the *Jahrbuch*.

IMPRESSIONS BOUND IN BOOK FORM.[1]

102. A HORN-BLOWER RIDING ON A GRIFFIN, LEADING THE PROCESSION. S. 1. M. 324.

103. HORSES CARRYING A BOARD TO HOLD THE EMPEROR'S TITLES. S. 2. M. 325.

104. A RIDER (ANTHONI VON DORNSTETT) CARRYING A TABLET, FOLLOWED BY THREE FIFE-PLAYERS (signed). S. 3. M. 326.

105. FIVE MOUNTED DRUMMERS (signed). S. 4. M. 327.

106. A MOUNTED FALCONER (HANS TEUSCHEL), CARRYING A TABLET. S. 5. M. 328.

[1] On the composition and *provenance* of the volume, *see* Vol. I, p. 332. The order in the following catalogue is that of Schestag (S.). When Bartsch's order (B.) differs from his, both numbers are quoted.

107. FIVE MOUNTED FALCONERS (signed). S. 6. M. 329.

108. A MOUNTED HUNTSMAN (CONRAD ZUBERLE) WITH A TABLET, FOLLOWED BY CHAMOIS AND IBEX (signed). S. 7. M. 330.

109. FIVE CHAMOIS-HUNTERS ON FOOT. S. 8. M. 331.

110. A MOUNTED HUNTSMAN (CONRAD VON ROT) WITH A TABLET, FOLLOWED BY FIVE STAGS. S. 9. M. 332.

111. FIVE MOUNTED STAG-HUNTERS. S. 10. M. 333.

112. A MOUNTED HUNTSMAN (WILHELM VON GREYSSEN) WITH A TABLET, FOLLOWED BY FIVE BOARS (signed). S. 11. M. 334.

113. FIVE MOUNTED BOAR-HUNTERS. S. 12. M. 335.

114. A MOUNTED HUNTSMAN (DIEPOLT VON SLANDERSBERG) WITH A TABLET, FOLLOWED BY FIVE BEARS (signed). S. 13. M. 336.

115. FIVE BEAR-HUNTERS ON FOOT. S. 14. M. 337.

116. THE UNDER MARSHAL (EBERPACH), WITH A TABLET. S. 15. M. 338.

117. THE COURT BUTLER, COOK, BARBER, TAILOR AND SHOEMAKER. S. 16. M. 339.

118. TWO ELKS WITH A MOUNTED BOY, CARRYING A TABLET (signed). S. 17. M. 340.

119. FIVE MUSICIANS, INCLUDING ARTHUR, CHIEF LUTE-PLAYER, ON A CAR. S. 18. M. 341.

120. TWO BUFFALOES WITH A MOUNTED BOY, CARRYING A TABLET (signed). S. 19. M. 342.

121. FIVE MUSICIANS, INCLUDING NEYSCHEL, CHIEF TRUMPETER, ON A CAR (signed). S. 20. M. 343.

122. A CAMEL RIDDEN BY A BOY, CARRYING A TABLET. S. 21. M. 344.

123. PAULUS HOFHAIMER,[1] CHIEF ORGANIST, ON A CAR. S. 22. M. 345.

124. A DROMEDARY RIDDEN BY A BOY, CARRYING A TABLET. S. 23. M. 346.

125. EIGHT MUSICIANS ON A CAR (signed). S. 24. M. 347.

126. TWO OXEN WITH A MOUNTED BOY, CARRYING A TABLET. S. 25. M. 348.

[1] A portrait of Hofhaimer, drawn by Dürer, is in the British Museum (L. 284). *See Kunstgeschichtliche Anzeigen*, 1904, *p.* 58, and *Burlington Magazine*, vii, 152 (with illustrations).

127. JÖRG SLAKONY, BISHOP OF VIENNA, WITH A CHOIR AND MUSICIANS, ON A CAR ADORNED WITH APOLLO AND THE MUSES (signed). S. 26. M. 349.

128. CONRAD VON DER ROSEN, COURT JESTER, MOUNTED, FOLLOWED BY TWO WILD HORSES WITH A MOUNTED BOY. S. 27. M. 350.

129. FIVE JESTERS IN A CAR DECORATED WITH MONKEYS. Burgkmair's arms and the date 1517 are on a flask held by one of the jesters. S. 28. M. 351.

130. TWO ASSES WITH A MOUNTED BOY, CARRYING A TABLET. S. 29. M. 352.

131. FIVE FOOLS IN A CAR DECORATED WITH GREENERY (signed). S. 30. M. 353.

132. THE MASTER OF THE MASQUERADES (PETER VON ALTENHAUS), MOUNTED, FOLLOWED BY FIVE MASKED TORCH-BEARERS ON FOOT. S. 31. M. 354.

133. FIVE PERFORMERS IN THE SPANISH MASQUE. S. 32. M. 355.

134. THE MASTER OF THE FENCERS (HANS HOLLYWARS), FOLLOWED BY FIVE MEN WITH FLAILS (signed). S. 33. M. 356.

135. FIVE MEN WITH POLES (signed). S. 34. M. 357.

136. FIVE MEN WITH LANCES (signed). S. 35. M. 358.

137. FIVE MEN WITH HALBERDS. S. 36. M. 359.

138. FIVE MEN WITH SWORDS AND BUCKLERS (signed). S. 37. M. 360.

139. FIVE MEN WITH SWORDS AND SHIELDS (signed). S. 38. M. 361.

140. FIVE MEN WITH SHIELDS AND HUNGARIAN MACES (signed). S. 39. M. 362.

141. FIVE MEN WITH SHEATHED SWORDS (signed). S. 40. M. 363.

142. THE MASTER OF THE TOURNAMENTS (ANTHONI VON YFAN), MOUNTED (signed). S. 41. M. 364.

143. FIVE KNIGHTS ARRAYED FOR THE TOURNAMENT, ON FOOT. S. 42. M. 365.

144. FIVE KNIGHTS MOUNTED. S. 43. M. 366.

145. THE MASTER OF "RENNEN UND GESTECH" (WOLFGANG VON POLHEIM), MOUNTED. S. 44. M. 367.

146. "WELSCH GESTECH" (signed). S. 45. M. 368.

147. "DEUTSCH GESTECH." S. 46. M. 369.

148. "HOHENZEUGGESTECH" (signed). S. 47. M. 370.

149. "GESTECH IN PEINHARNISCH" (signed). S. 48. M. 371.

150. "WELSCH RENNEN." S. 49. M. 372.

151. "PUNDTRENNEN" (signed). S. 50. M. 373.

152. "GESCHIFFTRENNEN" (signed). S. 51. M. 374.

153. "HELMRENNEN" (signed). S. 52. M. 375.

154. "SCHEIBENRENNEN." S. 53. M. 376.

155. "SCHILDRENNEN" (signed). S. 54. M. 377.

156. "PFANNENRENNEN" (signed). S. 55. M. 378.

157. "FELDRENNEN" (signed). S. 56. M. 379.

158. FIRST GROUP OF CAPTIVES (signed). B. 109. S. 111. M. 380.

159. SECOND GROUP OF CAPTIVES (signed). B. 110. S. 112. M. 381.

160. FIRST GROUP OF VICTORS (signed). B. 111. S. 113. M. 382.

161. SECOND GROUP OF VICTORS (signed). B. 112. S. 114. M. 383.

162. THE MASTER OF THE HORSE, MOUNTED, FOLLOWED BY A HUNGARIAN AND A MAN IN OLD FRENCH COSTUME, LEADING TWO HORSES (signed). B. 132. S. 123. M. 384.

163. FIVE MEN LEADING HORSES (signed). B. 133. S. 124. M. 385.

164. FIVE MEN LEADING HORSES (signed). B. 134. S. 125. M. 386.

This woodcut is founded on a drawing by Dürer of 1517 (copy?) in Mr. C. Fairfax Murray's collection (Dürer Society, ix, 23), in which the nationalities of the men (from l. to r.) are given as *huk* (?), *alt flemig*, *alter lüticher*, *Cleuischer*, *Junger francos*. "Alt" and "jung" refer to the fifteenth century and modern costumes respectively. In the Dürer drawing there is a sixth person, *pehaim* (Bohemian); he has been transferred by Burgkmair to the front of the other group, B. 133 (no. 163 here).

165. A RIDER ON AN ELEPHANT, FOLLOWED BY FIVE PEOPLE OF CALICUT (signed). B. 122. S. 129. M. 387.

166. TEN MEN OF CALICUT (signed). B. 123. S. 130. M. 388.

167. PEOPLE OF CALICUT WITH BIRDS AND ANIMALS (signed). B. 124. S. 131. M. 389.

All the proofs described above, except nos. 159–162 and 165–167, have the watermarks of the 1526 edition; the impressions excepted are probably of the date 1777.

Purchased from Messrs. Smith, 1845.

Nos. 122, 123, 132, 136, 140, 155, were cut by Jan de Bom (or Bonn), no. 166 by Hans Franck, nos. 129, 134, 139, 147 by Cornelius Liefrinck, nos. 115, 119, 137, 144, 156, 157 by Willem Liefrinck, no. 164 by Alexius Lindt, nos. 120, 121, 126, 127, 138, 143, 148, 151 by Jost de Negker, no. 159 by Wolfgang Resch, no. 160 by Jacob Rupp, nos. 103, 124, 125, 130, 133, 145, 150, 153, 154, 163, 165, 167 by Jan Taberith.

LOOSE IMPRESSIONS.

145a. WOLFGANG VON POLHEIM, MASTER OF THE TOURNAMENTS. S. 44. M. 367.

[Sheet, 405 × 380.] Early trial proof, like those at Berlin and Dresden, with the watermark described by Woermann, an anchor in a circle, surmounted by a star.
The tablet and scroll have been overlaid with paper, so that they print white.
In the inventory of 1837.

159a. SECOND GROUP OF CAPTIVES. B. 110. S. 112. M. 381.

[Sheet, 245 × 375.] A very fine impression on white paper without watermark, having wire marks 30 mm. apart (like the last 14 leaves of the Dresden proofs, as described by Woermann).
In the inventory of 1837.

167a. PEOPLE OF CALICUT. B. 124. S. 131. M. 389.

[Sheet, 285 × 380.] A similar impression to that in the volume.
Presented by Mr. W. Mitchell, 1895.

WOODCUTS OF 1519.

[168–171.]

The Influence of Women over Sages and Heroes.

168. SAMSON AND DELILA. B. vii, 201, 6. M. 488.

169. DAVID AND BATHSHEBA. Dated 1519. B. vii, 201, 5. M. 486.

170. SOLOMON'S IDOLATRY. B. vii, 201, 4. M. 487.

171. ARISTOTLE AND PHYLLIS. B. vii, 221, 73.

[118 × 95.] Good impressions of the first state, on thin white paper without watermarks, cut to the border line.
Presented by Mr. W. Mitchell, 1895

168a. SAMSON AND DELILA. B. 6.

169a. DAVID AND BATHSHEBA. B. 5.

170a. SOLOMON'S IDOLATRY. B. 4.

171a. ARISTOTLE AND PHYLLIS. B. 73.

Good impressions of the second state, in the architectural frame designed by Hans Weiditz[1] [218 × 155], without watermark.
In the inventory of 1837.
Three subjects have German text printed below the woodcut, but within the frame, in the type of the elder Schönsperger (Pr. 10941). No. 168a: "Samson ain Iud vom gschlecht dan ain sun Manue | der xii richter in Israhel regiert . 20 . iar." No. 170a: "Salomon ain iud vom gschlecht inda (*sic*) ain sun danid (*sic*). | der ander king in israhel, regiert 40 Iar." No. 171a: "Aristoteless ain grekischer Nicomachi sun. ain iunger | Platonis . ain maister des grossen alexanders."

[1] Röttinger 46.

There were two editions with the border. At Berlin are impressions of B. 4 and 6 with the border but without text, corresponding to our impression of B. 5. The same collection has B. 5 with text inside the border, "Dauid ain Iud vom gschlecht iuda ain sun Isai | der erst king in Israhel . regiert . 40 . iar," corresponding to our impressions of B. 4 and 6. At Basle is an impression of B. 6 in the first state with the xylographic address, "Jost de Negker zu Augspurg," on the wide margin. The four subjects were doubtless cut by Jost de Negker.

[172–177.]

Heroes and Heroines.

172. THE THREE CHRISTIAN HEROES. B. vii, 219, 64. M. 489.

The heroes collectively, Christian, Jewish and Pagan, constitute the set known as the Nine Worthies. The Christians, DREI GVT CRISTEN, are Cæsar Carolus, Kinig Artvs and Herczog Gotfrid. Signed.

173. THE THREE JEWISH HEROES. B. vii, 219, 66. M. 491.

Inscribed: DIE DREI GVTEN JVDEN. Josve. Rex Davit. Jvdas Machabevs. Signed.

174. THE THREE PAGAN HEROES. B. vii, 219, 68. M. 493.

Inscribed: DIE DREI GVTEN HAIDEN. Hector vō Droi. Gros Alexander. Julivs Cesar. Signed.

In some late impressions, otherwise quite good, the A of HAIDEN has lost its cross-stroke.

175. THE THREE CHRISTIAN HEROINES.
B. vii, 219, 65. P. iii, 270, 86. M. 490.

Inscribed: DREI GVT KRISTIN. S. Elena. S. Brigita. S. Elsbeta. Signed.

176. THE THREE JEWISH HEROINES. B. vii, 219, 67. M. 492.

Inscribed: DREI GVT JUDIN. Hester. Jvdith. Jael. Signed.

177. THE THREE PAGAN HEROINES. B. vii, 220, 69. M. 494.

Inscribed: DREI GVT HAIDIN. Lucrecia. Vetvria. Virginia. Signed and dated 1519.

[195 × 133.] Good impressions of the first state, without border. Watermark of no. 172 a small high crown, of nos. 174 and 175 a fleur-de-lys, of no. 177 a bunch of grapes; the remainder are without watermark.

No. 176 was purchased from Messrs. Graves, 1854, nos. 172 and 173 from Messrs. Evans, 1858; the remainder are from the Mitchell collection, presented 1895.

173a. THE THREE JEWISH HEROES. B. 66. M. 491.

Second state, enclosed in the border [322 × 217] designed by Hans Weiditz.[1]

[Sheet, 340 × 240.] Good impression, with margin; watermark, a jug. Presented by Mr. W. Mitchell, 1895.

[1] Röttinger 47.

175a. THE THREE CHRISTIAN HEROINES. B. 65. M. 490.

Second state, in the border.

[310 × 206.] Good impression, but cut on all sides. Watermark, a jug.
Purchased from Messrs. Graves, 1856.
The series was cut by Jost de Negker. The Hofbibliothek, Vienna, possesses impressions of B. 64 and 66 (first state) with his xylographic address on the margin ; a similar impression of B. 65 is at Paris (Pass.), and one of B. 67 in the Albertina, which also possesses all six cuts in the second state.

[178, 179.]

Illustrations.

178. SIX PHYSICIANS SEATED AT A TABLE. B. vii, 222, 74. M. 499.

[119 × 146.] Late impression with German text on the back.
In the inventory of 1837.
This cut was first used in "Liber theoricae necnon practicae Alsaharavii," Grimm and Wirsung, Augsburg, 24 March, 1519, and afterwards in many books printed by Steiner, including the 1531 and later editions of Cicero's "Officia," "Der Teutsch Cicero," 1534, 1535, and Boccaccio, "Von widerwertigem Glück," 1545 (fol. 71). It is the only cut bearing Burgkmair's initials which appeared in one of Grimm and Wirsung's books, and I have already expressed the opinion[1] that, in spite of the signature, the subject was really drawn upon the block by Hans Weiditz, to whom, but for the initials H. B., I should have no hesitation in attributing it.
The Basle Museum possesses a beautiful early proof of this woodcut on vellum.

179. FORTUNE'S WHEEL.

Fortune, a woman with two heads, young and old, sits on a throne let down from the clouds by cords and suspended in the air. With her l. hand she turns a handle which sets in motion a wheel up which several men are clambering, while a group of aspirants wait their turn below. Fortune points with her r. hand towards a group of seven demons holding a skin stretched out, while a group of men below wait with a sheet held up in the same manner. Two victims of her caprice are being tossed to and fro in the air from one group to another.

[147 × 128.] Late impression, on the title-page of "Dialogus de Fato et Fortuna, cui nomen Paraclitus, vere pius, & doctus," by Joannes Pistorius, Abbot of Fürstenfeld, H. Steiner, Augsburg, 1544.
Presented by Sir A. Wollaston Franks, K.C.B., 1895.
Though not signed, this seems to be clearly a work of Burgkmair, about the period of the Weisskunig ; it may be compared, especially, with the cut in that work dated 1515 (no. 54). The illustration is only found, however, in later books, *e.g.*, in "Translation oder Deutschungen des Hochgeachten Nicolai von Weil," H. Steiner, Augsburg, 18 Feb. 1536, in Abt Johann zu Fürstenfeld's "Gespräch vom Glück und ewiger Ordnung," *ibid.* 1544, and in Boccaccio, "Furnemste Historien vnd Exempel von widerwertigen Glück," *ibid.* 1545. *See Kunstgeschichtliche Anzeigen*, 1904, p. 61, *note* 2.

[1] *Mitteilungen d. Ges. f. vervielf. Kunst*, 1905, p. 65.

[180–183.]

Large Woodcuts of Sacred Subjects, 1524–1527.

180. ADAM AND EVE: THE FALL. B. vii, 200, 1. M. 838.

Printed from eight blocks; signed, but not dated.

[945 × 650.] Late impression (Derschau, E 1).
Presented by Mr. Albert Way, 1839.

181. CHRIST ON THE MOUNT OF OLIVES. B. vii, 205, 17. M. 835.

Printed from eight blocks, signed and dated (in the lower margin) MDXXIIII.

[970 × 660.] Late impression.
Presented by Mr. Albert Way, 1839.

182. THE CRUCIFIXION. B. vii, 206, 19. M. 837.

Printed from eight blocks, signed and dated (in the lower margin) MDXXVI. The margin contains a xylographic inscription in four lines, beginning "Herr Jesu Christe, Der du vmb die ix. Stund am Krewtz hangend," and ending "beuolhen sein. (Then, on a lower line) Jobst de Necker Formschneider zw Augspurgh."

[950 × 670.] Early impression, coloured, with margin [20].
Presented by Mr. W. Mitchell, 1895.
The edition with Jost de Negker's address is mentioned by Nagler, Mon. iii, 242, 15.

182a. THE CRUCIFIXION. B. 19 (copy). Nagl. Mon. iii, 243, 21, and iv, 106, 3.

Copy. The initials I R (separate), with a woodcutter's knife below them, are placed on a tablet of irregular shape near the bottom of the block on the right, but inside the border-line. The inscription on the margin is the same as far as "beuolhen sein." Then follows, on the same line, "Gedruckt zu Nurnberg, bey Hans | Wolff Glaser. 1562." There is no date on the cartouche which divides the inscription.

[940 × 670.] Good impression; watermark, a dog.
Presented by Mr. Albert Way, 1839.
The presence of Glaser's address, unknown to Nagler, makes it extremely unlikely that this woodcut is the work of the Saxon monogrammist to whom he attributes it. The copy in the Derschau collection is a different one, with no woodcutter's signature; as printed by Becker (E 3) it has no inscription.

183. MATER DOLOROSA. Nagl. Mon. iii, 243, 23.

The Virgin sits in a landscape, turned to l., weeping and wringing her hands; a single sword pierces her bosom. Above, in medallions surrounded by clouds, are the Seven Sorrows of Mary: the Presentation of Christ in the Temple, the Flight into Egypt, Christ among the Doctors, Christ bearing the Cross, Christ on the Cross, the Lamentation beneath the Cross, and the Entombment. The signature H. B. is low down to r. In the margin is the inscription in three lines: "O herr Jhesu Criste vnser

M D XVIIII

PLATE VI

HANS BURGKMAIR (P)

LOUIS XII, KING OF FRANCE

erlöser . . . vnd bitten Dich du wöllest vnns vor ewigē hertzlaid behüttē A.," divided by a cartouche with the date MDXXIIII. Printed from eight blocks.

[955 × 675.] Good impression, though not early; no watermark.
Presented by Mr. Albert Way, 1839.

This is rarer than some of the series, and has escaped the notice of Bartsch, Passavant and Muther. Nagler describes the Gotha impression.

The unsigned cut of Christ bearing the Cross (P. iii, 270, 83, Nagl. Mon. iii, 242, 17, M. 836), with the date 1527 on the cartouche in the margin, belongs to the same series, but cannot be attributed to Burgkmair. It is represented in this collection, as also at Gotha and in the Albertina. A large cut of the Resurrection, preserved with it here, is also not by Burgkmair and perhaps not connected with the series, as its dimensions [986 × 672] are larger, and it has no margin or inscription at the foot. The woodcut in question is from the same design as that in the Derschau collection, signed R. (Nagl. Mon. iv, no. 3510, 3), but it is not printed from the same blocks, and is unsigned.

† FRONTISPIECE TO CANTZLEIBÜCHLEIN. 1528.

One man seated, two standing. Signed H.B. at foot of desk.

[141 × 122.] On the title-page of "Cantzley büchlin zaiget an, wie man schreiben sol eim yeden," etc., H. Steiner, Augsburg, 1528, 4to.

Photograph from the copy in the Munich library. There is another copy in the collection of Prince Liechtenstein. This cut, though signed, is not described in any of the catalogues of Burgkmair. It is described and reproduced in *Mitteilungen d. Ges. f. vervielf. Kunst*, 1907.

Doubtful Woodcuts.

184. CHARLES V. 1519. P. iii, 223, 334a. *See* p. 170, no. 54.

185. LOUIS XII., KING OF FRANCE. 1519.
P. iii, 297, 5. Nagl. Mon. iii, 246, 49.

Bust, three-quarter face to l., wearing the collar of scallop-shells of the order of St. Michael, against a white background sprinkled with fleurs-de-lys. The block containing the portrait is enclosed in an architectural frame with the date MD.XVIIII. on the base.

[136 × 109.] Good impression with narrow margin [1–4]. No watermark.
Purchased 1834.

Impressions with full margin have the xylographic address of Jost de Negker below the woodcut. Such an impression is in the Willshire collection in the Guildhall library. The portrait has been drawn in reverse, probably by Burgkmair, from the large medal presented by the town of Lyons in 1499 to Louis XII. and his consort Anne (*Jahrbuch d. k. preuss. Kunstsamml.*, iii, 205–207, and Taf. xli.). The frame was probably used for other portraits, though none have been described. That of Anne of Brittany would be likely to occur as a counterpart to the one now before us. It is a copy by Jost de Negker from a frame dated M.D. XVIII., which belongs to a portrait of a man in profile to r. with the initials H. S. D. over his head, and the quotation Sic oculos sic ille genas, sic ora ferebat, on the entablature of the frame. This undescribed woodcut [136 × 108] is in the collection of K. Friedrich August II, at Dresden (no. 86,287). The frame there is not a *passe-partout*, but drawn on the same block as the portrait.

† ANONYMOUS PORTRAIT OF H. S. D.

Photograph of the woodcut at Dresden mentioned above.

186. THE ARMS OF THE REHM FAMILY. 1526.
B. vii, 153, 54. H. 2142. P. 317. R.—A 56. Pauli 1475.

Crest and coat an ox. The coat-of-arms is set back in the opening between two square columns, ornamented with a black arabesque, which support an entablature pierced by a round window with cross-bars. In the foreground is the date MDXXVI.

[202 × 178.] Fine impression with margin. Watermark, a dog.
Presented by Mr. W. Mitchell, 1895.

This fine and rare armorial woodcut has hitherto been attributed doubtfully to Dürer or Beham. It has never been definitely accepted as the work of Dürer, of whom, indeed, there is little to remind us except the bold Roman lettering of the date. The Rehms were an Augsburg family, and the black ornament on white is rather in Augsburg than in Nuremberg taste. That ornament and the drawing of the animal suggest the hand of Burgkmair.

[187–191.]

LANDSKNECHTS.

Literature :—

Breunner-Enkevoërth, "Römisch kaiserlicher Majestät Kriegsvölker im Zeitalter der Renaissance," Vienna, 1883.

H. A. Schmid, *Zeitschr. für bild. Kunst*, N.F. v, 24 and *Kunstchronik*, 2 Nov. 1893, Sp. 56.

R. Stiassny, *Zeitschr. für christl. Kunst*, 1894, vii, Sp. 119, 120.

W. Schmidt, *Repertorium für Kunstwissenschaft*, xvii, 366.

F. Dörnhöffer, *Jahrb. d. Kunsthist. Samml. d. Allerh. Kaiserhauses*, xviii, 35.

C. Dodgson, *Repertorium für Kunstwissenschaft*, xxvi, 117.

A series of fifty landsknechts was published at Vienna, unfortunately without a date, by David de Necker, introduced by a preface in which he says that the blocks were cut over sixty years ago by his father, Jost de Necker, from the designs of three good painters, all then living at Augsburg—Hans Burgkmair, Christoph Amberger, and Jörg Breu. Some, however, are evidently by Hans Sebald Beham. According to David de Necker, the blocks had "slept" and never been printed before. This is disproved, however, by the existence of many early proofs and by the circulation of copies cut by Guldenmund and Meldemann at Nuremberg about 1530. Only two copies of David de Necker's edition are known to exist, in the cabinet of prints at Stuttgart and the Liechtenstein collection at Vienna. The series is taken by Breunner-Enkevoërth to represent the costumes of the Landsknechts engaged in Charles V.'s Italian campaign of 1525, and the execution of the woodcuts may be placed between that date and 1530.

Some uncertainty prevails as to the attribution of the woodcuts, none of which are signed, to the respective artists. Those attributed by Schmidt to Burgkmair which are represented in this collection are placed on that account only among his doubtful works, the most doubtful cases, perhaps, being nos. 184 and 188.

187. A LANDSKNECHT TO L. WITH L. HAND ON THE HEAD OF A BATTLE-AXE. D. de N. 3.

[Sheet, 261 × 150.] Good impression; no watermark.
Purchased from Messrs. Smith, 1845.

188. A LANDSKNECHT to L. DRAWN FROM THE BACK. D. de N. 4.

[Sheet, 275 × 158.] Good impression; watermark, a small high crown.
Purchased from Messrs. Smith, 1845.

189. A STANDARD-BEARER TO R., WITH THE INITIALS V S A UPON HIS HOSE. D. de N. 9.

First state, with the date 1489.

[Sheet, 270 × 157.] Good impression; no watermark.
Purchased from Messrs. Smith, 1845.
The date 1489 (the second and fourth figures reversed) appears low down on the block; it was removed before the issue of David de Necker's edition. The meaning of the date is unexplained.

190. A LANDSKNECHT TO R. CLEANING THE BARREL OF HIS FIRE-ARM. D. de N. 20.

[Sheet, 257 × 160.] Good impression; watermark unrecognisable.
Purchased at Gutekunst's auction, 1901.

191. A LANDSKNECHT TO R. HOLDING A POLE IN HIS L. HAND. D. de N. 37.

[Sheet, 275 × 125.] Good impression; no watermark.
Purchased from Messrs. Smith, 1845.

III.—JÖRG BREU I.

Jörg (Georg) Breu,[1] the elder, painter and draughtsman on wood; son of Georg Breu, of Augsburg, cloth-shearer and weaver (died 1501–02) and his wife Barbara (died 1527–28); born about 1480; first dated picture 1501 (at Herzogenburg); already a master in 1502, when he presented his brother Claus to the guild of painters as apprentice; other presentations followed up to 1520; first dated woodcut 1504, followed by numerous illustrations for the leading Augsburg presses, in his later years especially for that of Steiner. Breu's works show, from about 1510 onwards, a strong Italian influence; he appears to have visited Venice more than once; he is known to have travelled to Baden and Strassburg in 1522. He composed a chronicle of Augsburg, extending from 1512 to 1537, the year of his death.[2]

Authorities :—

Bartsch, P.-G., vii, 448.
Nagler, Mon. i, nos. 1603-1606, iii, no. 1943.
Passavant, P.-G., iii, 294.
A. Rosenberg, *Kunstchronik*, 1875, x, 388.
R. Vischer, "Studien zur Kunstgeschichte," 1886 (*see* index).
R. Stiassny, *Kunstchronik*, 1890, N. F. ii, 33.
R. Stiassny, "J. B. von Augsburg," *Zeitschr. f. christliche Kunst*, 1893, vi, 289; 1894, vii, 101.
H. A. Schmid, "J. B. d. Ä. und J. B. d. J.," *Zeitschr. f. bild. Kunst*, 1893–94, N. F. v, 21.
W. Schmidt, "Notizen zu deutschen Malern. 1, J. B.," *Repert. f. Kunstw.*, 1896, xix, 285.
F. Dörnhöffer, "Ein Cyclus von Federzeichnungen," etc. Vienna *Jahrbuch*, 1897, xviii, 1, 274.

[1] The name is variously spelt Breu, Brew, Brewy, Brue, Bruy, Prew and Prey. The monogram, composed of i and b, indicates that Jörg Breu was the normal orthography, though Prew is the form adopted on the fully signed pictures in the Augsburg and Munich galleries. (These are ascribed officially to the younger Breu, but *see* Dörnhöffer, pp. 16, 32–34.)

[2] *See* Roth's introduction to Breu's Augsburg chronicle, in which the artist's biography is more fully given than elsewhere. The date of his death has hitherto been given as 1536 on the authority of the Augsburg Malerbuch (Vischer, p. 567). This is contradicted by the chronicle, the entries in which are carried on without breach of continuity or difference of literary style from 28 December, 1536, to 8 January, and later dates up to 12 May, 1537. In the Steuerbuch, made up annually in October, he is mentioned in 1536, but not in 1537; his death seems, therefore, to have occurred in the summer or early autumn of that year.

R. Stiassny, "J. B. und Hans Knoder," *Zeitschr. f. bild. Kunst*, 1897–98, N. F., ix, 296.
K. Giehlow, "Beiträge zur Entstehungsgeschichte des Gebetbuches Kaiser Maximilians I.," Vienna *Jahrbuch*, 1899, xx, 97–100.
C. Dodgson, "Beiträge zur Kenntnis des Holzschnittwerks J. B.'s." Berlin *Jahrbuch*, 1900, xxi, 192; "Nachtrag," *ibid.* xxiv, 335.
W. Schmidt, "Notiz zu J. B.," *Repert. f. Kunstw.*, 1903, xxvi, 133.
A. Hagelstange, "J. B.'s. Holzschnitte im Konstanzer Brevier von 1516." *Mitt. a. d. German. Nationalmuseum*, 1905, 3.
"Die Chronik des Augsburger Malers Georg Preu des Älteren, 1512–1537," herausgegeben von F. Roth (Die Chroniken der deutschen Städte, Bd. xxix; Augsburg, Bd. vi), Leipzig, 1906.

BOOKS ILLUSTRATED BY BREU.

A.—In the Department of Prints and Drawings.

1. [MAEN.] Das leiden Jesu Christi. J. Schönsperger, jun., Augsburg, 1515; 4to. (Muther 866; Pr. 10738).

Presented by Mr. W. Mitchell, 1904.
(1) i 2 v. The Mocking of Christ. Signed [93 × 68]. B. vii, 448, 1; P. iii, 295, 1. This woodcut was attributed to "Georg Broy" in 1618 by Paulus Behaim, in the catalogue of his collection of prints. Later impressions of it exist. Reproduced by Dörnhöffer, p. 20, and Muther, ii, p. 175.
(2) i 4 v. Christ before Pilate [92 × 66].
(3) q 4. The Virgin and St. John adoring Christ as Man of Sorrows; in the background Calvary, in the foreground Wolfgang von Maen kneeling, his coat-of-arms before him; the imperial and Austrian arms in upper corners. Dated 1515 [140 × 95]. The remaining illustrations are by Schäufelein and Burgkmair (*see* pp. 6, 58).

2 [PFINZING.] Theuerdank. J. Schönsperger, sen., Nuremberg, 1517; fol. (Muther 845; Pr. 11180).

Purchased from Messrs. Smith, 1845.
(1) Subject no. 31. Theuerdank in danger on a chamois hunt (corrections by Beck inserted). By Laschitzer's "unknown artist D," identified by Dörnhöffer (p. 22) with Breu.

3. [BARTHEMA.] Die Ritterlich vnd | lobwirdig raisz des gestrēg- | en vnd über all ander weyt | erfarnen ritters vñ landt- | farers, herren Ludowico | Vartomans von Bolonia. (Grimm and Wirsung ?),[1] Augsburg, 1518; 4to. (Pr. 10891).

Purchased from Mr. Gutekunst, 1874.
(1) A i v. The author presenting his book to the Duchess of Urbino in presence of her court [131 × 98]. Repr. Dörnhöffer, p. 21.
(2–41) Forty small illustrations [70 × 95], two of which, nos. 2 (A 3) and 21 (L 2) are repeated (y 2, P 1). All the cuts are coloured.

[1] So acc. to Pr., but the edition of 16 June, 1515 (M. 1020, Pr. 10829) with the same illustrations, was printed by Miller.

4. [PFINZING.] Theuerdank. J. Schönsperger, sen., Augsburg, 1519 ; fol. (Muther 846 ; Pr. 10939).

Presented by Mr. W. Mitchell, 1904.
The same woodcut as in no. 2.

5. [JUSTIN.] Justini warhafftige Hystorien. H. Steiner, Augsburg, 1531 ; fol. (Muther 1079).

Presented by Mr. W. Mitchell, 1904.
The cuts on ff. 19, 21, 38, 61 v (=92 v), 66 v (=80 v), 68 v, 70 v, 117 v, are by Breu.

6. [LOBERA DE AVILA.] Ein nutzlich Regiment der gesundt | heit, Genant das Vanquete. H. Steiner, Augsburg, 11 May, 1531 ; 4to. (Muther 1083).

Purchased from Mr. Gutekunst, 1870.
(1) Fol. 64 v. A knight riding, followed by two mounted attendants. From "Fortunatus," 1509.
(2) Fol. 71 v. A galley, a man standing in the prow. From "Wartoman's Reise" (sig. A 3 in the edition of 1518).

7. [PAULI.] Das Buch Schimpff vnnd Ernst genañt. H. Steiner, Augsburg, 10 April 1535 (Muther 1100, edition of 1534).

Purchased at the Singer sale, 1860.
(1) Fol. 28 v. A scene of witchcraft. From "Der Teutsch Cicero," 1534-35.
(2) Fol. 35. An usurer. From the same.
(3) Fol. 78 v. A man teaching a dog to stand on its hind legs. From the same.
(4) Fol. 82. A preacher. From the same.

8. [REICHENTHAL.] Das Concilium | So zu Constantz gehalten ist worden, | Des jars do man zalt von der geburdt vn- | sers erlösers M.CCC. xiii. Jar. H. Steiner, Augsburg, Dec. 1536 ; fol. (Muther 1109).

Presented by Mr. Max Rosenheim, 1906.
(1-40.) Forty full page illustrations [205 × 145]. (41-44.) Three half-page cuts [110-135 × 145], and numerous heraldic cuts, all redrawn from the original illustrations in Sorg's edition of 1483 (*see* Vol. I, p. 25, and W. Schmidt in *Repert. f. Kunstw.*, xxvi, 133).

9. [VERGILIUS.] Polydorus Vergilius Urbinas. Von den Erfindern der ding. H. Steiner, Augsburg, July, 1544 ; fol.

Purchased from Messrs. Willis and Sotheran, 1858.
Contains many cuts by Breu, all repeated from earlier books. That on fol. 163 is from "Fortunatus," 1509 ; those on ff. 93 v, 95, 121 v, 124 v, 131, 132 v, 161 v, are from the history of the Council of Constance, 1536; those on ff. 97 v, 99 v, 137, 144 v, from "Der Teutsch Cicero," 1534-35. The historian, fol. 15, is used in several other books printed by Steiner.

Reproduction.

Hans Tirols Holzschnitt darstellend die Belehnung König Ferdinands I. mit den österreichischen Erbländern durch Kaiser Karl V. auf dem Reichstage zu Augsburg am 5 September, 1530. Nach dem Originale im Besitze der Stadtgemeinde Nürnberg herausgegeben von Dr. A. Essenwein. Frankfurt a. M., 1887 ; fol.

Plate VII

JÖRG BREU I

Illustration to "Fortunatus"

Illustration to "Wartoman's Reise"

Facsimile of the only known impression, in the Germanic Museum, of a woodcut, measuring 1·57 by 2·38 metres, representing the investiture of Ferdinand with the hereditary dominions of Austria (Nagler, Mon. iii, p. 805, 1943, no. 4). The woodcut, accompanied by text, was printed in 1536 by Heinrich Steiner for, and at the expense of, Breu's son-in-law, Hans Tirol. It is improbable that the latter had any share in the actual design. The woodcut contains the monogram of Breu, together with the letter I, which has been interpreted as the initial of Hans. It is clear that the drawing of the figures, at least, is Breu's; the landscape, and especially the drawing of the trees, is defective, and Dr. Dörnhöffer (*loc. cit.* p. 36) has suggested that the elder Breu was assisted by his son, who may have drawn the subjects on the blocks from the father's sketches. Both the drawing and the cutting, at any rate, were finished before Breu's death, for the date of publication is 1536, and we know that the blocks, eighteen in number, were cut by Stephan Ganseder of Nuremberg in 1535.[1] The best of the figure groups are closely allied in style to the illustrations in Reichenthal's History of the Council of Constance, 1536.

B.—In the Department of Printed Books.

1. [LITURGIES.] Missale Constantiense. E. Ratdolt, Augsburg, 24 April, 1504 ; fol. (Pr. 10642).

Frontispiece, the Virgin with the Patron Saints of Constance (*see* p. 114, no. 1). In the Canon, the Crucifixion, signed, in first state [224 × 143], P. iii, 295, 2. Schr. 380. *See Jahrbuch*, xxi, 192–195. Opposite, initial T [80 × 68), letter and border printed in red ; imitation of the similar initial [89 × 77] by Burgkmair, used first in 1502. *See Jahrbuch*, xxi, 204–205, and Dörnhöffer, "Beiträge zur Kunstgeschichte," 1903, p. 118.

2. [LITURGIES.] Missale Saltzeburgense. P. Liechtenstein, Venice, 3 Dec., 1507 ; fol. (Weale, p. 177).

In the Canon, the same Crucifixion, in second state. *See Jahrbuch*, xxi. 194, d.

3. FORTUNATUS. (J. Otmar), Augsburg, 1509 ; 4to. (Muther 1050 ; Pr. 10675 A).

Title woodcut [149 × 113], repr. in Könnecke's "Bilderatlas," p. 71, and 44 different illustrations [68 × 93] in the text, one of which occurs twice, another thrice. Two of the 44 (D 2 and N 1v) appear to be by another draughtsman. *See Jahrbuch*, xxi, 210, note 1.

[1] Essenwein prints (p. 3) an instructive correspondence between Ganseder and the Nuremberg Council on the one part, Tirol and the Augsburg Council on the other. In 1538 Ganseder petitioned the Nuremberg Council to aid him in recovering from Tirol 5 florins still due to him for his work in cutting eighteen blocks for the Investiture of Ferdinand, which it had taken him thirty-six weeks to finish. The Council wrote on 26 April, 1538, to the Augsburg Council, who called on Hans Tirol for an explanation. He replied that Ganseder had been fully paid for his work, but had asked, before leaving Augsburg, for a further "Trinkgeld" of 5 florins, which Tirol had agreed to give, if the King of the Romans should make him a present for the work on which he had employed Ganseder and others. But when he took the blocks to Steiner's press to be printed, he found the cutting was much too shallow, so that he himself, the printer, his son and a joiner had to spend two and a half weeks in completing the work which Ganseder ought to have finished; in addition to the loss of time, this extra work cost 15 florins. Tirol was informed that Ganseder had taken a hand-printed proof to Steiner, and it had then been pointed out to him that the cutting was too shallow; that notwithstanding, he had shirked doing the work properly. If he would pay the 15 florins Tirol had lost over it, he was welcome to his "Trinkgeld." There the matter seems to have ended.

4. [LITURGIES.] Breviarium Ratisponense (Pars Hyemalis, Pars Estivalis). (E. for) G. Ratdolt, Augsburg, 20 Nov., 1515; 8vo. (Pr. 10653).

Title-page of each part, St. Peter [152 × 84]; repr. *Jahrbuch*, xxi, 199. Initials [37 × 30], in the winter part four different B's; in the summer part two of these repeated, also V and A, all by Breu (described in *Jahrbuch*, 199–200). Also eight letters of a smaller ornamental alphabet [27 × 23].

5. [LUTHER.] Ain Sermon von dem neüwen Testament. S. Otmar, Augsburg, 21 Aug., 1520; 4to. (Pr. 10792).

Title-border from four blocks. At top, the Creator [32 × 61]; at sides [138 × 30], l. Adam, r. Eve; below [32 × 122], socle with medallion of Charles V. Repeated in another edition (Pr. 10802); also in "Theologia teutsch," 26 Sept., 1520 (Pr. 10793), and in U. Regius, "Ain predig von der hailigen junckfrauwen Catharina," 14 Dec., 1521.

6. [STAND.] Von dem Eelichen Standt. J. Schönsperger, jun., Augsburg, *c.* 1520; 4to. (W. 1369; Pr. 10744).

On title-page, a priest joining the hands of bride and bridegroom; single border [118 × 100].

7. [CHRISTIAN SOUL.] Der Gilgengart. (J. Schönsperger, sen., Augsburg, *c.* 1520); 8vo. (Muther 959; Pr. 10938).

(The Virgin as Queen of Heaven—wanting in this copy.) Virgin and Child seated, and David [84 × 59], by Breu.

8. [LUTHER.] Das Magnificat Verteütschet vnd auszgelegt. (Augsburg? *c.* 1521?); 4to.

K 3 v, copies [63 × 50, 62 × 50] of the Virgin and Child seated and David kneeling, in no. 7.

9. [LUTHER.] Ain betbüchlin. (J. Schönsperger, sen., Augsburg, 1523); 8vo.

I 4 v, David, as in no. 7.

10. [ZWINGLI.] Herr Ulrich Zwingli leerbiechlein | wie man die Knaben Christlichv nterweysen | vnd erziehen soll,.....M.D. xxiiij. (Augsburg); 4to.

Important cut by Breu [124 × 112] on title-page. Reproduced in Krackowizer's "Die Sammelbände aus der Reformationszeit im Landes-Archiv zu Linz," Linz, 1904, p. 36, and attributed to Breu by Röttinger in his review of that book.

11. [ARISTOTLE.] Das aller edlest vñ bewertest Regiment der gesundheit. H. Steiner, Augsburg, 28 Dec., 1530; 4to.

On title-page, two kneeling men presenting a book to a king [98 × 108]; on verso, Alexander the Great [163 × 103] repeated in Justin, 1531, fol. 38.

12. [WEIDWERK.] Waidwergk. (H. Steiner, Augsburg, *c.* 1530-31); 4to.

On title-page, a huntsman in antique costume holding in a hound which is following a trail [95 × 96]. A good cut, also used in "Meysterliche Stuck von Bayssen vnd Jagen" (Muther 1081). *See Repertorium* xix, 286.

13. [CHRONIK.] Chronic von an vñ abgang aller weltwesenn. C. Egenolff. Frankfort (after 12 Jan.), 1533 ; 4to.

Fol. 34. A warrior with a tuft of hair on his head kneeling before an Oriental monarch [65 × 100]. Style of the "Wartoman's Reise" cuts. Repeated on fol. 16 of the folio 1535 edition.

14. [BARLETIUS.] Des . . . . Herrn Georgen Castrioten, genañt Scanderbeg,. . . . Ritterliche thaten. H. Steiner, Augsburg, 21 Feb., 1533 ; fol. (Muther 1090).

Numerous illustrations by Breu, of various sizes, coloured.

15. [CICERO.] Der Teütsch Cicero. H. Steiner, Augsburg, 4 March, 1535 ; fol.

Cuts by Breu on ff. 83, 83 v, 91 v, 92 and (doubtful) 119 v - 132 v, 134-147. This set includes several copies from Hans Weiditz. It can hardly be by the elder Breu.

16. [WYLE.] Translation oder Deütschungen des hochgeachten Nicolai von Weil. H. Steiner, Augsburg, 18 Feb., 1536 ; fol. (Muther 1111).

The cuts on A 1 v and fol. 58 v belong to Reichenthal's History of the Council of Constance, but are printed here some months before the issue of that book (Dec., 1536). The illustrations to Euriolus and Lucretia (a 6 v) and The Golden Ass (fol. 66 v) properly belong to this book.

17. [MELUSINA.] Die Histori oder geschicht von der edeln vnnd schönen Melusina. H. Steiner, Augsburg, 1538 ; 4to.

Cut on title-page [102 × 138], repeated at end, and numerous illustrations [68 × 105] in the text. That on D 4 v is from Fortunatus (K 2), that on K 1 v from Wartoman's Reise (C 2, ed. of 1518). Those on A 3 v, I 2 v, K 3 are not by Breu.

18. [KOEBEL.] Glaubliche Offenbarung, etc. H. Steiner, Augsburg, 1540 ; fol.

A 1 v, an Emperor enthroned, from Reichenthal, 1536, fol. 141.

19. [BOCCACCIO.] Ein Schöne Cronica. . . . von den fürnämlichsten Weybern. H. Steiner, Augsburg, 1541 ; fol. (Muther 1118).

Seventy-five illustrations [70 × 100], two repeated.

20. [TRAUT.] Türkischer Kayser Ankunfft, Krieg vnd Sig, wider die Christen, etc. H. Steiner, Augsburg, 1543 ; fol. (Muther 1123).

Illustrations of various sizes repeated from no. 15.

21. [BOCCACCIO.] Fürnemste Historien vnd exempel von widerwertigem Glück. H. Steiner, Augsburg, 1545 ; fol. (Muther 1127).

Illustrations repeated from earlier books, including eleven from no. 17.

WOODCUTS BY BREU.

I. EARLY ILLUSTRATIONS. Nos. 1–2.

In 1504 and in 1515–16 Breu designed a number of woodcuts for liturgical books printed by Erhard Ratdolt. The earlier group is still Gothic; in the later, the transition to Renaissance style is already accomplished. Breu's secular illustrations of this period are not represented among the separate woodcuts.

1. THE VIRGIN AND CHILD WITH THE PATRON SAINTS OF CONSTANCE. 1504.

Schreiber ii, no. 2022, *note*. *Zeitschr. f. christl. Kunst*, vi, col. 292. Berlin *Jahrbuch*, xxi, 195, 2.

The Virgin stands on a pedestal against which rest a mitre and crosier and the coat of arms (coloured red and yellow by hand) of Hugo von Hohenlandenberg, Bishop of Constance from 1496 to 1532. To l. stands St. Conrad, a bishop holding a chalice with a spider on it, to r. St. Pelagius, a young nobleman with sword and martyr's palm. The whole group is framed by a portal of late Gothic stonework, containing in the spandrels recumbent figures of Adam and Eve and the divided date 1504. In the lower corner r. the monogram of Breu. Single border.

[226 × 141.] Good impression, uncoloured except the escutcheon, with margin [23], on the verso of the title-page of "Constitutiones synodales ecclesie cōstantiēn," E. Ratdolt, Augsburg, 1510; fol. (Panzer, "Ann. Typ.," xi, 368, 51b). On the recto is the title in five lines, followed by an "Elogium" of Sebastian Brant, addressed to the bishop, in twelve elegiac verses.

Presented by Mr. W. Mitchell, 1895.

A perfect copy of the book is at St. Gallen (Stiftsbibliothek, Inc. 436b). The woodcut was first used in the Constance Missal of 24 April, 1504 (E. Ratdolt, Augsburg), then in another missal (edition undetermined). In both cases the escutcheon was printed in two colours, red and black. For full details *see Jahrbuch*, xxi, 196. The woodcut is reproduced from the first edition in *Zeitschr. f. christl. Kunst*, vi, col. 293–4, also in *Zeitschr. f. Bücherzeichen*, v, 96.

† THE VIRGIN AND CHILD WITH ST. BRIDGET AND ST. CATHERINE OF SWEDEN. Berlin *Jahrbuch*, xxi, 210, xxiv, 337.

A proof of the collotype published in the *Jahrbuch*. The original woodcut [243 × 167] is at Munich (K. B. Graphische Sammlung, Inv. Nr. 171550).

† THE VIRGIN AND CHILD WITH THE PATRON SAINTS OF CONSTANCE.

† THE ANNUNCIATION.

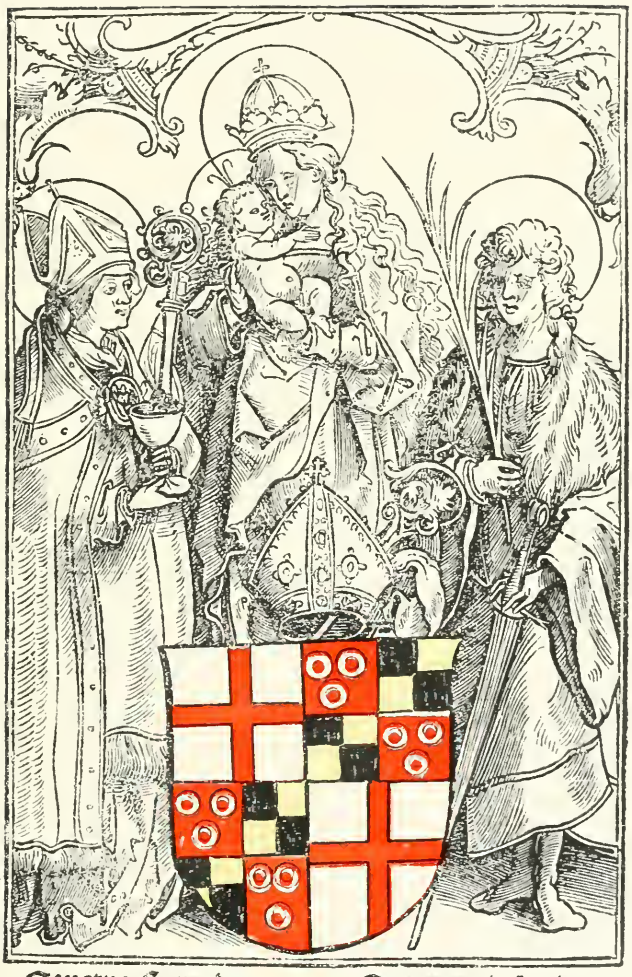
Photographs of two of the illustrations in the octavo Constance Breviary printed by E. Ratdolt, Augsburg, 1516, from the copy at St. Gallen (Inc. 321). *See* Stiassny, *Zeitschr. f. christl. Kunst*, vii, col. 107–8, Dörnhöffer, Vienna *Jahrbuch*, xviii, 21, Dodgson, Berlin *Jahrbuch*, xxi, 201, and Hagelstange, *Mitteilungen aus dem Germanischen Nationalmuseum*, 1905, 3, where all the illustrations except the frontispiece, which was already well known,[1] are reproduced. The remainder are David and Bathsheba, the Calling of St. Peter, SS. Peter and Paul, the Descent of the Holy Ghost (badly cut), and three ornamental borders; the initials are also by Breu.

[1] See Berlin *Jahrbuch*, xxi, 200, and *Zeitschr. f. Bücherzeichen*, v, 98, where the woodcut is reproduced in colours as a bookplate, which, of course, it is not.

Plate VIII

JÖRG BREU I

The Patron Saints of Constance



Sanctus Conradus. Sanctus Pelagius.

2. BORDER, DATED 1515, FROM THE CONSTANCE BREVIARY OF 1516.

[132 × 82; opening, 92 × 48.] Late impression, used on title-page of BERNHARDINI OCHINI | Senensis expositio | Epistolæ diui Pauli ad | Romanos, de Italico in latinum | translata. | AUGUSTÆ VINDE- | licorum (n.d.). *See* Berlin *Jahrbuch*, xxi, 202 (border 2), and Hagelstange, p. 12 (reproduction).

From the Bagford collection (Harl. MS. 5989–115). Transferred from the Dept. of Printed Books, 1900.

II. LANDSKNECHTS. Nos. 3–5.

For the literature on this series, *see* p. 106. There is more unanimity as to the share to be ascribed to Breu than prevails with regard to that of the other artists concerned.

The series was cut by Jost de Negker, probably about 1525–30. It is thought to represent the costumes of the landsknechts engaged in Charles V.'s Italian campaign in 1525.

3. A LANDSKNECHT DRAWN FROM THE BACK, HIS FACE IN PROFILE TO R., HIS L. HAND RAISED, R. HAND HOLDING A SWORD. D. de N. 28. Hirth 453.

[Sheet, 270 × 157.] Good impression; no watermark.

Purchased from Messrs. Smith, 1845.

Attributed to Breu by Schmidt, Schmid, Stiassny and Dörnhöffer.

4. A LANDSKNECHT THREE-QUARTER FACE TO L., HOLDING AN UPRIGHT POLE IN R. HAND, A PONIARD IN L. HAND. D. de N. 43.

[Sheet, 275 × 163.] As no. 3. This and no. 5 are attributed to Breu by Schmidt and Dörnhöffer.

5. A LANDSKNECHT IN PROFILE TO L. BRANDISHING A POLE IN RAISED R. HAND, A PONIARD IN L. HAND. D. de N. 47.

[Sheet, 270 × 133.] As no. 3.

III. LARGE SEPARATE WOODCUTS. Nos. 6–10.

With one exception, these belong to the latest period of Breu's life, after 1530, when his works become mannered and betray a strong Italian influence.

6. THE BATTLE OF PAVIA. 1525. Berlin *Jahrbuch*, xxi, 211, 1.

To l. the fortified town; before it, in a field surrounded by walls, the battle proceeds. To r., beyond the wall, a church, which should be the Certosa. In the midst of the battle-field the inscription on a flag, CAPTIO REGIS F, indicates the capture of the King of France. The landscape is bounded l. by the Ticino, in the background by the Alps. At the top l. are the imperial arms, under them the *biscione* of Milan, and on a scroll the name PAPIA in white letters upon black; to r., on a cloud, the artist's monogram reversed. Above the rising sun r. is a tablet with inscription in seven lines: Ain verzaichnūg der belegerten stat Pauia | von

Francisco dem Künig zu Franckreich, | mit erlegung allda seines gantzen höres, vnd | aigner person, des Künigs gefencknus | von Kayser Karoli kriegsvolck, geschehen Frey- | tag morgens den vierundzwaintzigsten Fe- | bruarij Anno M.D. XXV. Under this two coats of arms and the initials B L and A K.

[380 × 528.] Printed from two blocks. Fine impression.
Presented by Mr. W. Mitchell, 1895.
The only other impressions known to me are at Stuttgart and Wolfegg. An oil painting identical in composition with this woodcut is at Wilton House.

7. THE JUDGMENT OF PARIS. Berlin *Jahrbuch*, xxi, 212, 2.

To r. Mercury, a bearded warrior, wakes Paris from his sleep near a fountain under a large tree. The three goddesses stand l.; in the clouds Cupid aims a shaft at Paris. A horse stands r. in the shade of the tree, and a stag is seen in a field beyond the grove. Buildings in the distance.

[380 × 550.] Printed from two blocks.
Purchased from Messrs. Heussner & Lauser, 1873.
This rare woodcut is also at Wolfegg.

8. THE RICH MAN AND LAZARUS. 1535. Berlin *Jahrbuch*, xxi, 212, 3.

Dives, on a balcony, is drinking the health of two guests to the sound of trumpets. To r. a servant armed with a whip drives Lazarus down the steps. The latter is seen again on a dung-hill before the stable with dogs licking his wounds. In the background Lazarus appears in Abraham's bosom, and the Rich Man in Hell. In the foreground huntsmen and retainers bring in game and fish; a stag is being broken up and the cellarer fetches wine. The parapet of the balcony is adorned with a frieze containing Medusa's head and other classical motives; on the wall is a tablet with the date 1535.

[385 × 555.] From two blocks. Good impression, formerly coloured, but washed.
Purchased from Messrs. Colnaghi, 1862.
A portion is reproduced in the *Jahrbuch*, p. 213. I have seen no other impression. Two copies exist, undated and with date 1508, both in the Albertina, the former also at Wolfegg. This woodcut affords the strongest argument for attributing the whole late group to the same artist as the early woodcuts of 1515.

9. A GARDEN FÊTE AT VENICE. Berlin *Jahrbuch*, xxi, 214, 4.

The scene is the garden of a patrician villa; the Piazzetta is seen in the distance across the lagoon. Four gentlemen and two ladies sit at a table l. under a canopy embroidered with the lion of St. Mark. A third lady advances from the house. In the foreground l. a girl holds a wreath over a young man's head and picks his pocket with her other hand; near this couple are a jester and a servant pouring wine. In the centre three couples are dancing; a senator converses r. with another nobleman. Musicians sit on a raised terrace under a tree. In the distance the Doge approaches, escorted by four senators; near the ducal gondola a servant kneels as he passes.

[380 × 820.] From three blocks. Good impression.
Purchased from Mr. Dunthorne, 1885.
The central portion is reproduced in Hirth's "Bilderbuch" (ii, 991). The l. portion is at Berlin. I have seen no other complete impression. The design seems to prove that Breu visited Venice towards the end of his life and possessed a first-hand acquaintance with Venetian habits and fashions.

10. CHARLES V., KING FERDINAND AND THEIR CONSORTS IN SLEDGES. *Repertorium* xix, 286.

Two sledges, each drawn by a single horse richly caparisoned and adorned with ostrich plumes, run side by side, preceded and followed by running footmen. The Empress Isabella sits in the farther sledge, which is a little in advance of the nearer one, occupied by Anne, Queen of Hungary and Bohemia. The Emperor and King stand behind their respective consorts, holding the reins. The pole of the nearer sledge bears the initials F and A alternately, whereas on the side those letters are combined in a monogram. The tall front of the Emperor's sledge bears the pillars of Hercules and the motto PLVS VLTRE ; his initial K is on the pole.

[248 × 752.] From two blocks. A rather late impression.
Provenance not recorded.
Breu may have sketched the imperial and royal couples at the Diet of Augsburg in 1530. This woodcut was ascribed to Breu in 1896 by Dr. W. Schmidt.

IV.—PORTIONS OF A MOUNTED PROCESSION.

Nos. 11–18.

These woodcuts, with one exception undescribed, form part of a procession connected, as no. 16 would seem to indicate, with the investiture of King Ferdinand at the Diet of Augsburg in 1530. The series is obviously incomplete, and it is not quite certain that all the sheets here represented belong to it. The cutting varies much. The first three are late impressions, all the remainder uniform and early, on a stout paper without watermark. All were in the inventory of 1837, but their *provenance* is not recorded. Throughout there is a border line at the bottom only. The dimensions given are those of the sheet.

The connexion with Breu is least obvious in the case of nos. 11 and 18. The former, in fact, has been attributed by Dr. W. Schmidt[1] to Amberger. But even here I think the resemblance of certain types to those in Hans Tirol's large sheet is greater than to the numbers of David de Necker's landsknechts which are ascribed to Amberger. In the remaining cases the resemblance to the Investiture and others of Breu's late woodcuts is obvious. The attribution was suggested to me by Dr. Dörnhöffer in 1900.

11. A GENERAL AND A HERALD MOUNTED, ESCORTED BY FOUR FOOT-SOLDIERS.

[300 × 415.] Rather late impression on white paper.
Reproduced in Breunner-Enkevoërth, iii, 14, and Hirth, ii, 746.

12. FOUR NOBLEMEN RIDING ABREAST, ESCORTED BY SIX HALBERDIERS.

[300 × 395.] Late impression on discoloured paper.

13. SIX SOLDIERS IN HELMETS RIDING ABREAST, PRECEDED BY AN OFFICER IN A PLUMED HAT.

[280 × 395.] As no. 12.

[1] *Repertorium*, xvii, 368.

14. SIX SOLDIERS IN HELMETS RIDING ABREAST, PRECEDED BY A BURGUNDIAN TRUMPETER.

[238 × 390.] Early impression.

15. NINE NOBLEMEN RIDING (ONE ON A MULE), ESCORTED BY FOUR SOLDIERS ARMED WITH SPEARS.

[213 × 388.] Early impression.

16. CHARLES AND FERDINAND RIDING BETWEEN ANOTHER PRINCE AND A CARDINAL, ESCORTED BY EIGHT HALBERDIERS.

[252 × 390.] Early impression.

17. TEN HUNGARIAN LANCERS, IN TWO GROUPS.

[310 × 410.] Early impression.

18. THREE YOUTHFUL RIDERS.

To l. a youth in a wide, plumed hat, his back turned to the others. In the middle a boy in Oriental costume with a single very long feather in his hat, holding a bow, with a quiver hanging at his side. To r. a young man in armour; the crest on his helmet is an ostrich, the tail composed of long plumes. The horses, except the first, also wear plumes.

[260 × 410.] Early impression. The horses appear gigantic; their proportions can only be explained by supposing that their riders are lads not fully grown.

V.—LATE ILLUSTRATIONS. Nos. 19–40.

19. FOUR TOPERS INTERRUPTED BY A DEVIL WITH A MESSAGE FROM HELL.

[158 × 108.] Late impression without text. Originally used in Schwartzenberg, "Ain Buchle wider das zutrincken" (part of "Der Teütsch Cicero"), H. Steiner, Augsburg, 1534, 1535. Repr. Hirth, ii, 749.
Purchased from Messrs. Graves, 1858.

20. VISION OF THE SIBYL.

[175 × 156.] Late impression, probably from Steinmeyer, 1620, with a woodcut of Alexandria on the back. Repr. Hirth, i, 349. Occurs in "Scanderbeg," 1533, fol. 1, and in "Schertz mit der Warheyt," Frankfort, 1550 (fol. 61, "Von Träumen").
Purchased from Miss Bury, 1877.

21. SIGISMUND, KING OF THE ROMANS, IN COUNCIL.

[203 × 141.] Good impression. From fol. 12 of Reichenthal's History of the Council of Constance, 1536. Sigismund is here addressing the Pope with the words "Pater sancte placet vobis Constancia?"
From the Bagford collection (Harl. MS. 5944-210). Transferred from the Department of Printed Books, 1900.

DOUBTFUL.

22. ST. PETER.

He sits at a desk and hands a sealed packet to a messenger.

[105 × 70.] On title-page of "Bulla Jejuniorum, et Supplicationum pro pace," etc. (Augsburg, 1543 ?). Perhaps from a series of Evangelists and authors of Epistles n a New Testament.
Presented by Sir A. Wollaston Franks, K.C.B., 1895.

23-40. EIGHTEEN ILLUSTRATIONS FROM SCHWARTZENBERG'S "MEMORIAL DER TUGENT."

From ff. 122, 123, 132, 135, 136, 139, 140, 141, 144, 145, 147 of "Der Teütsch Cicero" (edition of 1535), printed in several cases on both sides of the leaf.
Presented by Sir A. Wollaston Franks, K.C.B., 1895.

JÖRG BREU II.

Jörg Breu, the younger, painter; b. about 1510; pupil of his father; admitted a master, 1 May, 1534; in 1538 restored the old paintings by Kaltenhofer in the Weberhaus, now, after subsequent restorations, preserved in the Bavarian National Museum at Munich; presented pupils 1539, 1540, 1543; d. 1547.

Authorities as for Jörg Breu I, especially Vischer, pp. 522, 560, 562, 567, and Roth's introduction to Breu's Chronicle, p. 5. H. A. Schmid attributed to him much work in painting and illustration, from 1520 onwards, that other critics agree in ascribing to the father.

No woodcuts in this collection can definitely be ascribed to Jörg Breu II., but he probably assisted his father in producing his numerous late illustrations and such a big piece of work as the Investiture of Ferdinand I.[1] He signed a woodcut of the Story of Susanna, 1540 (P. iii, 295, 3), at Berlin, and another of the Siege of Algiers, published in 1541,[2] with Latin and German text (address "Excudit Auguste Vindelicoꝝ Ioannes Hofer" on the Gotha impression, Sammelband i, 341, "Getruckt zu Augspurg durch Hans Hofer Briemaler im klainen Sachssengesslin" on that at Berlin). To him, rather than to his father, I am inclined to attribute a large undescribed and unsigned woodcut of the Rich Man and Lazarus, printed from eight blocks [672 × 984] at Wolfegg.

[1] *See* p. 110.

[2] Hans Guldenmund brought out an "Algeri Contrafactur" at Nuremberg in the same year (Hampe, "Nürnberger Ratsverlässe über Kunst und Künstler," 1904. i, no. 2626).

HANS TIROL.

Hans Tirol, painter, publisher and architect; b. about 1510; pupil and housemate from 1531 onwards of Jörg Breu I, whose daughter Anna he married; admitted a master in 1532; entered the service of the town council of Augsburg as architect in 1537, and constructed new fortifications; left Augsburg 1548, and was at Prague in 1551, when he became herald and architect to King Ferdinand, for whom he carried out much work on the castle and cathedral; in 1570, after leaving the royal service, he was again at Augsburg, where he died between October 1575 and 1576.

On a reproduction of the only woodcut with which Tirol's name is associated, *see* p. 110.

IV.—LEONHARD BECK.

Leonhard Beck, a member of an Augsburg artist family,[1] became a master painter 1503; married Dorothea Lang 1505; received some mark of favour from Maximilian I, 18 Feb., 1511, and took a large share in the illustration of his works, "Der Weisskunig," "Theuerdank," "The Triumph," and "The Austrian Saints"; introduced five pupils to the painters' guild between 1505 and 1538; otherwise mentioned in documents 1516–17, 1522, 1523, 1527, 1534[2]; d. 1542. His son Leonhard was ennobled by Charles V, 31 March, 1540.[3]

Authorities :—

S. Laschitzer in Vienna *Jahrbuch*, v, 1887 (biography, 170, 221, criticism of style, 159–170).
A. Schultz, *ibid.*, vi, p. xxv.
R. Vischer, "Studien zur Kunstgeschichte," 1886 (*see* index, p. 614).
Nagler, "Monogrammisten," iv., 279, no. 942.
C. Lützow, "Geschichte des deutschen Kupferstiches und Holzschnittes," 137.
Repertorium für Kunstwissenschaft, xxvi, 511, xxviii, 61.

Of the very numerous woodcuts by Beck, three only are signed with his monogram, the title-page of Geiler's "Schiff der Penitentz," 1514, and two subjects in "Der Weisskunig" (39, 78). Five other blocks in the Weisskunig series are inscribed with the name "Beckh." His style is so strongly marked that with this assistance it is possible to determine with certainty his remaining contributions to the works commissioned by the Emperor, and a few other illustrations in Augsburg books. A picture of St. George and the Dragon in the Vienna Gallery (no. 1431, cat. 1896) is attributed to Beck with great probability.

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[1] The name Hans Beck occurs thrice (1498, 1523, 1547) in the records of Augsburg artists published by Vischer. Jörg Beck, painter, first mentioned 1501, d. 1512 (for a work by him, *see* "Catalogue of the Exhibition of Early German Art," Burlington Fine Arts Club, 1906, p. 119). Mathes Beck is introduced as a pupil, 1511. Laux Beck, glass-painter, occurs in 1528.

[2] Our artist is probably, though not certainly, identical with the Leonhard Becker mentioned as being at Frankfort in 1501 with Sigismund Holbein (*Repertorium*, xxvi, 511).

[3] The arms of "Leonhard Beckh von Beckenstain, Röm. Kay. Maye. Rath. &c.," appear in Boccaccio, "Furnemste Historien und Exempel von widerwirtigem glück" (H. Steiner, Augsburg, 1545), which was dedicated to Beck by H. Ziegler, the translator.

BOOKS ILLUSTRATED BY BECK.

A.—In the Department of Prints and Drawings.

1. [ULRICH.] Glorioso | rum Christi confessor Vldari- | ci & Symperti: necnō beatissi- | me martyris Aphre Augusta- | ne sedis patronoꝝ . . . historie, etc. Silvanus Otmar, at the expense of the Monastery of SS. Ulrich and Afra, Augsburg, 14 April, 1516; 4to. (omitted by Proctor).

Presented by Mr. W. Mitchell, 1904.

Five cuts certainly, another probably, by Beck;[1] attributed to Burgkmair by Weigel (cat. no. 16353), Passavant (iii, 277, 108), and Muther (M. 317–322).

(1) Architectural title-border with a seated satyr below, an angel and wreath above. [165 × 120, opening 103 × 60.] Proctor's border, S. Otmar—E, used again in Luther, Predig von der wirdigen berayttung zu dem hochwirdigen Sacrament, 1518 (Pr. 10768).

(2) A 2. SS. Simpert, Ulrich and Afra, standing side by side; three coats-of-arms (Lorraine, Kyburg, Cyprus) below.[2] [165 × 120.]

(3) A 3 v. St. Ulrich, standing, holding in his l. hand a book on which a fish lies. Landscape background with a wall; below r. the arms of Kyburg. [120 × 78.] In a *passe-partout* similar in style to the title-border [165 × 120].

(4) H 1. St. Simpert, standing, his pastoral staff in his l. hand, giving a gesture of command with his r. hand to a bear which has carried off a child and now restores it uninjured. Landscape background with a wattled fence; a shield with the arms of Lorraine hangs on a tree [120 × 78]. In the same *passe-partout*.

(5) M 1. St. Afra, standing, bound by the wrist to a dead tree, at the foot of which a fire is kindled. She wears a crown, and the arms of Cyprus (here reversed, 1 and 4 Lusignan, 2 and 3 Jerusalem) hang from a stump behind her. Her face has been re-drawn and inserted on a small square block [120 × 78]. In the same *passe-partout*. The block is preserved in the town library at Augsburg, and was reprinted by Mezger in 1840 ("Augsburgs älteste Druckdenkmale etc.").

(6) S 8. View of the church of SS. Ulrich and Afra [165 × 125], without border-line. Perhaps also by Beck, but his style is not to be recognised in it.

2. [RICCI.] Portae Lucis (by Paulus Ricius). J. Miller, Augsburg, 9 June, 1516; 4to. (Pr. 10835).

Purchased from Mr. Gutekunst, 1870.

Cut on title-page; a Jewish doctor seated, holding a cabalistic emblem inscribed with Hebrew letters, in a room with a door opening on mountainous scenery [156 × 117]. *See Jahrb. d. k. preuss. Kunstsamml.* xxi, 211, note 5.

3. [PFINZING.] Theuerdank. J. Schönsperger, sen., Nuremberg, 1517; fol. (Muther 845; Pr. 11180). Imperfect copy on vellum (*see* Vol. I, pp. 419, 504, Vol. II, pp. 7, 58, 109).[3]

Purchased from Messrs. Smith, 1845.

[1] *See Jahrb. d. k. preuss. Kunstsamml.* xxi, 211, note 5.

[2] Muther (B.-I., no. 942), describing the German edition of this book (4 Oct. 1516), says that it contains a cut of this subject with a wood-engraver's mark (in reality the arms of the abbey of SS. Ulrich and Afra) and the initials F.S.W. The cut so signed is a late copy, made after 1600, of much larger dimensions [450 × 343], of which modern impressions are to be found in Mezger, "Augsburg's älteste Druckdenkmale und Formschneiderarbeiten," 1840.

[3] As Beck designed by far the greater part of the illustrations to Theuerdank, this is the most suitable place to mention a set of impressions in the collection of Mr. A. H. Huth of a kind not yet described in the literature on this book. These are not proofs, but impressions without text, later than the first edition; watermark, a chalice. A border of four lines serves as a *passe-partout*. There are forty-four of these impressions, numbered on the back by an old hand; the last has "44 e ultimo."

The following subjects (numbered as in the book) are by Beck:—

(1) 1. Romreich and Ehrenreich (Charles the Bold and Mary of Burgundy).
(2) 2. Romreich in council choosing a husband for his daughter.
(3) 3. The death of Romreich in a garden.
(4) 4. The death of her father announced to Ehrenreich by an old knight.
(5) 5. Ehrenreich in council addressed by the old knight.
(6) 6. Ehrenreich despatching a message to Theuerdank.
(7) 7. Fürwittig, Unfalo and Neidelhart resolve not to admit Theuerdank to Ehrenreich's territory.
(8) 8. Ehrenreich's message delivered to Theuerdank.
(9) 9. Theuerdank receiving advice from his father.
(10) 11. Theuerdank starting on his journey with Ehrenhold.
(11) 12. Their passage opposed by Fürwittig at the first barrier.
(12) 15. Theuerdank in danger on a chamois hunt.
(13) 17. Theuerdank in danger on a boar hunt.
(14) 18. Theuerdank again in danger on a chamois hunt.
(15) 19. Theuerdank again in danger on a boar hunt.
(16) 23. Fürwittig leading Theuerdank into peril by ice.
(17) 24. Theuerdank striking Fürwittig.
(18) 27. Unfalo leading Theuerdank into danger on a bear hunt.
(19) 28. Theuerdank stepping on a rotten plank.
(20) 29. Theuerdank again in danger on the ice.
(21) 33. Theuerdank taking a dangerous jump on a stag hunt.
(22) 35. Theuerdank impaling a boar with one foot still in the stirrup.
(23) 37. A stone knocks Theuerdank's hat off when chamois hunting.
(24) 41. Theuerdank slaying a boar which had wounded his horse's leg.
(25) 43. Theuerdank in danger of shipwreck.
(26) 51. Unfalo mounts Theuerdank on an unsafe horse.
(27) 52. Theuerdank nearly struck by a thunderbolt.
(28) 53. Theuerdank escapes injury from a fall of stones.
(29) 54. Theuerdank escapes injury in a tournament.
(30) 55. Theuerdank again nearly struck by a fall of stones.
(31) 56. Theuerdank on a chamois hunt endangered by a gust of wind.
(32) 59. Theuerdank falls, but is saved by clutching a tree.
(33) 60. A fool nearly sets fire to a cask of gunpowder.
(34) 62. Theuerdank's nailed boots slip on a rock.
(35) 64. Theuerdank again in peril of shipwreck.
(36) 65. Theuerdank's boat damaged in a collision.
(37) 66. Theuerdank's escape from an avalanche.
(38) 67. Theuerdank cures himself of an illness in spite of Unfalo's physician.
(39) 68. Theuerdank's horse falls on the ice on a boar hunt.
(40) 71. A chamois nearly falls on Theuerdank.
(41) 73. Theuerdank escapes being burnt as he sleeps.
(42) 74. Theuerdank gets rid of Unfalo.
(43) 75. Neidelhart meets Theuerdank at the third barrier.
(44) 76. Theuerdank's boat brought by Neidelhart within range of cannon.
(45) 77. Theuerdank wounds an enemy with the sword.
(46) 78. Theuerdank hit by a cannon ball.
(47) 80. Theuerdank's horse hit through the neck.
(48) 81. Theuerdank attacked by a number of armed men.
(49) 82. Theuerdank wounds a knight sent by Neidelhart to attack him.
(50) 83. Theuerdank assailed by several knights.
(51) 84. Theuerdank has his horse shot under him.
(52) 85. Theuerdank defeats a hostile knight.
(53) 86. A plot to murder Theuerdank in his chamber.
(54) 88. Theuerdank holding a besieged fort.
(55) 89. Theuerdank defeats another hostile knight.
(56) 90. Theuerdank and thirteen men take over a hundred prisoners.
(57) 91. Theuerdank attacked by the defenders of a town.
(58) 92. Theuerdank defeats another hostile knight.
(59) 93. Theuerdank lays low a number of enemies.
(60) 94. Theuerdank stoned.[1]

[1] Used again in Vegetius, "Vier Bücher der Ritterschaft," Steiner, 1534, fol. 24 v.

(61) 95. Traps set by Neidelhart for Theuerdank's destruction.
(62) 96. An attempt to poison Theuerdank.
(63) 97. Theuerdank dismisses Neidelhart.
(64) 98. Theuerdank received by Ehrenreich.
(65) 99. Fürwittig, Unfalo and Neidelhart conspire again.
(66) 100. Theuerdank challenged by six knights to games of chivalry.
(67) 101. "Scharfrennen" between Theuerdank and the first knight.
(68) 103. Italian joust with the third knight.
(69) 104. Combat on foot with the fourth knight.
(70) 106. Combat on foot with the sixth knight.
(71) 107. Theuerdank crowned by Ehrenreich.
(72) 108. Ehrenhold accuses the three captains before the Queen.
(73) 110. Fürwittig beheaded.
(74) 111. Unfalo hanged.
(75) 112. Neidelhart thrown headlong.
(76) 116. Theuerdank promises to fulfil Queen Ehrenreich's behest.
(77) 117. Theuerdank starts on St. George's quest (a crusade against the Turks).[1]

4. [MENNEL.] De inclito atque apud Germanos rarissimo | actu ecclesiastico Kaleñ. Augusti Au | guste Celebrato anno domini | 1518. (Grimm and Wirsung, Augsburg, after 1 Aug., 1518) 4to. (Pr. 10877).

Presented by Mr. W. Mitchell, 1904.

(1) On title-page an angel carrying a processional cross and cardinal's hat in his r. hand, a sword and hat in his l. hand. [116 × 95.] By comparison with the subordinate figures on certain cuts among the Austrian saints (*e.g.*, nos. 26, 31, 56, 78, 91 of the edition of 1799—notice especially the wings in 78), it seems that this illustration, which has hitherto remained anonymous, must be by Beck.

(2) At end, the arms of Mennel, a pair of wings; crest, a demy warrior in helmet and chain mail between buffalo horns with peacock plumes [116 × 94].

There is nothing decisive to show the authorship of this cut, which reappears in books by Mennel printed at Freiburg in 1522 and 1523, but its juxtaposition with no. (1) in this book, where it first appears, makes it likely that Beck designed both. In the years 1516–18 Beck was illustrating the work on the Austrian Saints, of which Mennel was the literary author. On the present book *see* Vienna *Jahrbuch* iv, 83, 85. On 1 Aug., 1518, during the Diet of Augsburg, the two papal legates, Cajetan and Lang, conferred on Albert of Brandenburg the dignity of cardinal, and on Maximilian a sword and helmet, blessed by Leo X on Christmas Day, for the defence of Christendom against the Turks.

5. [PFINZING.] Theuerdank. J. Schönsperger, sen., Augsburg, 1519; fol. (Muther 846; Pr. 10939).

Imperfect, wanting cut 117. Presented by Mr. W. Mitchell, 1904.
The same cuts as in the first edition, 1517 (no. 3).

6. [PFINZING.] Theuerdank. M. Wagner, Ulm, 1679; fol. (Muther 853).

Imperfect, wanting the last ten leaves, with nine woodcuts, six of which appeared for the first time in this edition (a perfect copy is in the library).
Purchased from Mr. Daniells.
The same cuts as in nos. 3 and 5.

7. [TREITZSAURWEIN.] Der Weisskunig. Vienna, 1775; fol.

Purchased from Mr. Asher, 1850.
One hundred and twenty-three of the woodcuts are by Beck:—nos. 2, 5–10, 13, 16, 17, 19, 21, 24, 27, 29, 32–39, 41, 47, 48, 53, 55–59, 61, 64, 74, 78, 79, 81, 82, 85, 87, 91, 92, 96–99, 102, 104, 106, 108, 109, 111–114, 117, 119, 120, 124, 128, 129, 132–135, 137, 138, 140–142, 144, 147, 150, 152, 155, 157–160, 162, 164, 165, 167–170, 172, 175, 176, 179–182, 184, 186–190, 192–194, 201–205, 208, 213, 217, 218, 220–224, 226, 227, 229, 230, 231, 234, 236.

[1] Used again in Traut, "Türkischer Kayser Ankunfft," Steiner, 1543, fol. 23 v.

8. [TREITZSAURWEIN.] Kaiser Maximilians I. Triumph, Vienna 1796 ; fol.

Purchased from Messrs. Willis and Sotheran, 1859.
Seven of the woodcuts are by Beck :—nos. 113–119.

9. [BURGKMAIR.] Images de Saints et de Saintes issus de la famille de l'Empereur Maximilien I. Vienna, 1799 ; fol.

Purchased from Mr. Asher, 1850.
One hundred and eighteen cuts by Beck, formerly attributed to Burgkmair This edition contains the following Saints in addition to those which appeared in the first edition described below (nos. 56–142) :—(1) Adelaide ; (4) Athala ; (6) Alibertus ; (7) Amalberga I ; (8) Amalberga II ; (14) Bavo ; (19) Chlodoaldus (Cloud) ; (24) Dagobert ; (27) Edgar ; (39) Firmin ; (40) Fridolin ; (42) Gangolfus ; (48) Grimoaldus ; (52) Hedwig ; (55) Hildegard ; (60) Iduberga ; (63) Ladislaus ; (64) Landrada ; (70) Louis IX ; (78) Otilia ; (80) Otto ; (82) Pharahildis ; (84) Poppo ; (85) Radegundis (88) Rhaton (Guido) ; (90) Richarda ; (97) Sebald ; (98) Sigolina ; (99) Severa ; (106 Thomas à Becket ; (111) Wenceslaus ; (115) Wandrillus ; (119) Wunnibaldus.

B.—In the Department of Printed Books.[1]

1. [GEILER.] Das Schiff der penitentz. J. Otmar, Augsburg, March, 1514 ; fol. (Muther 938 ; Pr. 10693).

Signed title-border [246 × 159, opening 115 × 71], Proctor's border A (J. Otmar). Fully described by Nagler, Mon., iv, 279, 942.

2. [LITURGIES.] Breviarium Frisingense, Pars Hyemalis, Pars Estivalis, P. Liechtenstein for J. Oswald, Venice, 15 March, 1516 ; 8vo.

2a. [LITURGIES.] Directorium . . . Secundum ritum ecclesie & diocesis frisingēn. (Same place and printer) 20 June, 1516 ; 8vo.

Each of the three volumes has on the title-page a cut [115 × 85] representing the Madonna and Child enthroned, with SS. Corbinian and Sigismund standing on either side. It has not yet been attributed to Beck, but is undoubtedly by him.[2] A separate impression is in the Culemann collection at Hanover (Kestner Museum).

3. [ULRICH.] Das Leben . . . sant Ulrichs, und Symprechts, auch der säligen martrerin sant Aphre. S. Otmar, Augsburg, 4 Oct., 1516 ; 4to. (Muther 942 ; Pr. 10756).

The same cuts as in the Latin edition (p. 123, no. 1), with the exception of the title-border. The *passe-partout* to the illustrations is here used on the title-page.

4. [MENNEL.] Von dem Eerlichen . . . gaistlichen Geschicht, in dē ersten tag des monat Augusti zu Augspurg begangen, in dem jar des herren 1518. (Grimm and Wirsung, Augsburg, 1518) 4to. (Pr. 10878).

The same cut on the title-page as in the Latin edition (p. 125, no. 4).

[1] No attempt has been made to enumerate those which merely contain repetitions of the Theuerdank cuts.

[2] For other instances of Augsburg cuts published at Venice, *see* pp. 58, 60, 111, 152

Plate IX

LEONHARD BECK

Angels with Monstrance

5. [LUTHER.] Ain Sermon von dem hochwirdigen Sacrament, des hailigen waren leichnams Christi. S. Otmar, Augsburg, 13 Feb., 1520; 4to. (Pr. 10782).

On the title-page two kneeling angels in copes, supporting a monstrance, surrounded by clouds [135 × 96]. I found this cut in 1899 in the Munich cabinet attributed by a MS. note to Beck; the attribution is unquestionably right.

6. [TECKENDORF.] Von Tegkendorff das geschicht | wie die Juden das hailig sacrament haben zugericht. (S. Otmar, Augsburg, 1520 ?) 4to. (Pr. 10807).

The same cut as in no. 5.

7. [CHRISTIAN SOUL.] Der Gilgengart ainer yetlichen Cristenlichen sel. J. Schönsperger, sen., Augsburg. (1520 ? Pr. 10938 says "*c.* 1518," but this is too early.)

One woodcut, the Mass of St. Gregory, is by Beck (*Jahrb. d. k. preuss. Kunstsamml.* xxi, 211. H. Röttinger, "Hans Weiditz," p. 77).

8. [IOHANN, von Eck.] Christenliche Auslegung der Evangelien. J. Krapff, Ingolstadt, 1530; fol. (Muther 1145).

The signed title-border first used in 1514 (p. 126, no. 1).

9. [BOCCACCIO.] Ein Schöne Cronica oder Hystori buch von den fürnåmlichsten Weybern (translated by Heinr. Steinhowel). H. Steiner, Augsburg, 1541; fol. (Muther 930).

Two woodcuts in the style of Theuerdank, ascribed by Muther to Schäufelein.
(1) On title-page, three ladies seated under a canopy behind a table [131 × 140].
(2) A 6 v. the same three ladies seated, one at the end, the other at the back of a table, on which a wreath of leaves and some pieces of cord or riband are lying. Two men converse in the foreground [160 × 140].
Muther describes (no. 931) a third cut which appears to belong to the same set, as occurring in Vives, "Von Underweysung ayner Christlichen Frauwen," 1544; but the cut is not to be found there.

10. [PONTHUS.] Von Adelischen Mannlichen Tugenten . . . Ritter Pontus. H. Steiner, Augsburg, 1548; fol. (Muther 1130).

Fol. 34 v. the first of the two cuts described under no. 9, reduced in width to 125 mm. Also repetitions from Theuerdank.

WOODCUTS BY BECK.[1]

[1–48.]

Illustrations to the Weisskunig (1514–1516).

B. vii, 224, 80. M.[2] 163–315.

For an account of the book, *see* p. 90. Two woodcuts (nos. 39 and 78—nos. 11 and 40 in this catalogue) of the series bear Beck's monogram; his name is written on five of the blocks. Schultz ascribes to him 126 subjects altogether, but does not include in his list no. 39, which he had already mentioned as signed; he should have written, therefore, 127. To these may, perhaps, be added nos. 190 and 203, which he treats as doubtful works of Burgkmair. Forty-eight of Beck's subjects are represented here by early proofs.

1. THE OLD WHITE KING'S AMBASSADOR ASKING FOR THE HAND OF LEONORA. A, no. 227. B, p. 9.

2. THE OLD WHITE KING AND LEONORA RECEIVING THE HOLY COMMUNION FROM THE POPE AFTER THEIR MARRIAGE. A, no. 9. B, p. 38.

3. THE YOUNG WHITE KING AT HIS LESSONS. A, no. 17. B, p. 55. M. 171.

4. THE YOUNG WHITE KING INSTRUCTED IN THE SEVEN LIBERAL ARTS. A, no. 29. B, p. 59.

5. THE YOUNG WHITE KING LEARNING WENDISH FROM A PEASANT. A, no. 24. B, p. 73. M. 176.

6. HE LEARNS THE ART OF BUILDING. A, no. 27. B, p. 76.

7. HE LEARNS THE ART OF CARPENTERING. A, no. 21. B, p. 78.

8. HAWKING. A, no. 34. B, p. 93.

9. STAG-HUNTING. A, no. 35. B, p. 95.

10. FISHING. A, no. 36. B, p. 98.

11. A COMBAT ON FOOT WITH HALBERDS. (Signed.) A, no. 39. B, p. 103.

12. THE YOUNG WHITE KING LEARNS THE MANAGEMENT OF HORSES. A, no. 41. B, p. 107.

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[1] *See* p. 29 for a description of additions made by Beck to a woodcut by Schäufelein of the year 1513.

[2] Muther, "Verzeichniss der Werke Hans Burgkmair's," *Repertorium*, ix, 410.

13. THE SIEGE OF NEUSS. A, no. 47. B, p. 117. M. 109.

14. THE DAUGHTER OF THE KING OF THE STEEL CONFERRING WITH HER MOTHER AND COUNCILLORS. A, no. 48. B, p. 122.

15. THE OLD WHITE KING GIVING COUNSEL TO HIS SON. A, no. 57. B, p. 129.

15a. ANOTHER PROOF, WITH THE PROCLAMATION ON THE BACK.[1]

16. THE MARRIAGE OF THE YOUNG WHITE KING. A, no. 53. B, p. 134.

17. THE YOUNG WHITE KING AND HIS QUEEN LEARNING ONE ANOTHER'S LANGUAGE. A, no. 55. B, p. 136.

18. THE YOUNG WHITE KING LEARNING ITALIAN. A, no. 59. B, p. 142.

19. SOLDIERS RECEIVING A CHILD. A, no. 87. B, p. 174.

20. THE BLOCK-HOUSE AT ANTWERP. A, no. 91. B, p. 177.

21. SWINDRECHT. A, no. 96. B, p. 178. M. 224.

22. A SEA-FIGHT. A, no. 104. B, p. 195. M. 230

23. SURRENDER OF A CITY. A, no. 187. B, p. 201. M. 282.

24. ATTACK UPON A CITY. A, no. 109. B, p. 208. M. 234.

25. THE YOUNG WHITE KING EXPLAINING HIS PLAN OF ACTION TO HIS CAPTAINS. A, no. 117. B, p. 212.

26. THE YOUNG WHITE KING TAKING COUNSEL WITH HIS CAPTAINS. A, no. 164. B, p. 214.

27. BATTLE IN THE TERRITORY OF NAPLES. A, no. 106. B, p. 224.

28. ANOTHER BATTLE IN THE TERRITORY OF NAPLES. A, no. 203. B, p. 226. M. 292.

29. THE ERMINE KING SENDING A MESSAGE TO THE BLUE KING.[2] A, no. 205. B, p. 236.

30. THE WHITE KING SUING FOR THE HAND OF THE ERMINE KING'S DAUGHTER. A, no. 208. B, p. 238.

31. THE BLUE KING CARRYING OFF THE DAUGHTER OF THE ERMINE KING. A, no. 192. B, p. 242. M. 285.

32. THE YOUNG WHITE KING AND HIS COUNCILLORS TAKEN CAPTIVE. A, no. 114. B, p. 256.

33. THE OLD WHITE KING SENDING HELP TO THE YOUNG WHITE KING. A, no. 111. B, p. 268.

[1] *See* p. 92.

[2] *See* p. 91.

34. THE YOUNG WHITE KING COMING TO TERMS WITH THE GREEN KING.[1] A, no. 236. B, p. 276. M. 313.

35. THE TREATY MADE WITH THE GREEN KING AT PRESSBURG. A, no. 155. B, p. 279.

36. THE ERMINE KING CONFERS HIS DAUGHTER'S HAND ON THE YOUNG WHITE KING (?). A, no. 234. B, p. 283.

37. THE BATTLE WITH THE CROATIANS. A, no. 82. B, p. 285.

38. THE SWISS IN COUNCIL. A, no. 188. B, p. 301.

39. THE BATTLE OF STOCKHAMER HAIDE. A, no. 230. B, p. 308. M. 308.

40. THE BATTLE OF CREMA. (Signed.) A, no. 78. B, p. 338.

41. MONSELICE. A, no. 99. B, p. 340.

42. DISSOLUTION OF THE LEAGUE OF CAMBRAI. A, no. 98. B, p. 346.

43. A SORTIE FROM VERONA. A, no. 229. B, p. 359. M. 307.

44. THE BLUE KING SENDS TO KING DENETTE (JAMES IV. OF SCOTLAND) FOR HELP. A, no. 85. B, p. 365. M. 216.

45. THE BATTLE OF FLODDEN FIELD. A, no. 170. B, p. 366. M. 271.

46. KING PHILIP RECEIVING HIS SPANISH BRIDE. A, no. 113. B, p. 379.

47. THE SUBJECTION OF LEYDEN. A, no. 224. B, p. 395.

48. MAXIMILIAN MEETING HENRY VIII. AT TOURNAI (24 SEPT. 1513). A, no. 204. B, p. 399.

[*c.* 217 × 196.] Brilliant early proofs on white paper. The watermark of nos. 5, 11, 17, 21 is the head of a jester(?), of nos. 6, 7, 10, 16, 26, 32, 33, 35, 37, 40, 45 a high crown, of nos. 8, 9, 14, 22, 23 an imperial eagle and crown, of nos. 24, 28, 38, 42, 47 a small orb (Reichsapfel), and of no. 46 a chalice; the remainder are without watermark. Nos. 14, 15a, 22, 39 have the text of the proclamation on the back. Nos. 25, 30, 32, 36, 46 have the stamp of the Thomas Allen collection (*see* p. 33).

No. 1 is from the Banks collection, bequeathed 1818; nos. 2, 4–13, 16, 18–25, 27–34, 36, 37, 39–48 were purchased at the Ottley sale, 1837; nos. 3 and 15 from Evans, 1849; nos. 14, 15a, 17, 26, 35 at the Bammeville sale, 1854, and no. 38 from Evans, 1858.

[49–55.]

WOODCUTS FORMING PART OF THE TRIUMPHAL PROCESSION OF MAXIMILIAN I. B. vii, 229, 81.[2]

49. FIVE DRUMMERS AND FIVE TRUMPETERS. B. 113. S. 115.

50. TEN TRUMPETERS. B. 114. S. 116.

51. TEN TRUMPETERS. B. 115. S. 117.

[1] *See* p. 91.

[2] *See* p. 96 for literature on this series.

52. TEN HERALDS. B. 116. S. 118.

53. TEN HERALDS. B. 117. S. 119.

54. TEN HERALDS. B. 118. S. 120.

55. THE LEADER OF THE "WERDIGEN KNECHT" FOLLOWED BY TEN MEN WITH FIRE-ARMS. B. 119. S. 126.

Nos. 50 and 52 were cut by Jan Taberith, no. 51 by Jan de Bom, no. 53 by Jacob Rupp, no. 54 by Claus Seman, and no. 126 by Wilhelm Liefrinck.

Impressions varying in quality; no. 49 being of the 1526 edition (watermark, eagle with sickle), nos. 50, 51, 53 and 55 of the 1777 edition, while nos. 52 and 54 belong to that of 1796.

Purchased from Messrs. Smith, 1845.

The subjects mentioned above form the whole of Beck's contribution to the Triumph. His work can be identified by its resemblance to the signed cuts in the Weisskunig and to the Austrian Saints.

[56–142.]

SAINTS CONNECTED WITH THE HOUSE OF HABSBURG. B. vii, 240, 82.

Literature :—

S. Laschitzer, "Die Heiligen aus der 'Sipp-, Mag-und Schwägerschaft' des Kaisers Maximilian I.," in the Vienna *Jahrbuch*, iv, 70, v. 117. This exhaustive treatise supersedes the scanty and inaccurate accounts contributed by earlier writers. A brief summary of its contents is given here with references to the pages.

The researches connected with the genealogy, history and legends of the saints connected with the House of Habsburg were carried out by Jacob Mennel (b. *c.* 1470, d. bef. 6 Mar., 1526; biography, iv, 79–88, v, 220), and not, as was formerly supposed, by Sebastian Brant. The literary work on which the series of woodcuts is based was not originally designed for separate publication, but to form a part of the "Fürstliche Chronik" or "Geburtspiegel," a general account of Maximilian's ancestry. The projected publication was abandoned on the death of Maximilian, but Mennel published on his own account an extract relating to the saints under the title, "Seel vnnd heiligen buch keiser Maximilians altfordern" (J. Wörlin, Freiburg, 1522; 4to., with portrait of Maximilian and Mennel's arms). Of three MSS. extant in the Hofbibliothek at Vienna (iv, 71–75), the second (Cod. 3077*, 3077**), dated Freiburg i.B., 9 Aug., 1514, is that most closely connected with the illustrations. It contains 22 pedigrees and 123 legends, most of which are headed by small miniatures of more iconographical than artistic importance. The first MS. is merely a draft preparatory to the second, while the third (finished 5 Jan., 1518) contains the same 123 legends, arranged on a different principle, viz., in the order of the saints' days according to the calendar, instead of an order based on the relationship set forth in the pedigrees. After the completion of the second MS. in 1514 it appears that Stabius and Pfinzing were consulted with reference to changes desired by the Emperor (iv, 78), and it is probable that they, and not Mennel himself, supervised the illustrations (v, 172), which had reached an advanced stage before the completion of the third and final MS. by Mennel.

The preliminary studies for the illustrations to the Austrian Saints are preserved in greater abundance than those for any other of the woodcut works of the Emperor Maximilian. There are three sets of pen and ink sketches (A., Hofbibl. Cod. 2857, B., Ambraser Sammlung, no. 79a, C., Hofbibl. Cimel. Suppl. 3104, all minutely described by Laschitzer, v, 119–128), in all of which each saint is represented as if painted on an upright rectangular panel, resting on a socle, with a square compartment in the middle for the arms. The artists in each case are different, anonymous, and so far independent of one another that Laschitzer believes them to have reproduced, each in his own way, a common original in the shape of the first, rough

sketches of the compositions, now lost. There is also a set of miniatures, imperfectly preserved, in the Benedictine abbey of St. Paul in Carinthia (v, 134–145), consisting, in its present state, of 48 pictures, in each of which two saints stand side by side. The arrangement of panel and socle is the same as in the sketches, with two coats of arms instead of one, in square compartments. The miniatures were presumably prepared later than the sketches, and submitted for the Emperor's approval, as a more finished form of the work, before it advanced to its final stage, the preparation of the wood blocks.

The miniatures stand much nearer to the sketches than to the woodcuts, which are far superior to both in artistic merit. None of these preliminary studies are by the designer of the woodcuts, nor did they influence him to any marked extent in his composition. The most notable difference, in all three cases, is to be found in the backgrounds.

The woodcuts themselves are 123 in number; 121 blocks are preserved at Vienna,[1] three of which are so badly injured that they were omitted from the edition of 1799, while two more subjects exist in old proofs, though the blocks are lost. A large number of the blocks, like those of the Weisskunig, bear the names of the cutters and the dates on which they presented the work when finished. These dates range from 3 Nov. 1516 to 7 Sept. 1518 (v, 148–158). The woodcutters are the group who worked at Augsburg in the Emperor's service under the direction of Jost de Negker.

There is no recorded attribution of the woodcuts to any artist earlier than 1799, when Bartsch published the first modern edition. Indeed, no early allusion whatever to the series has been discovered, except in an undated letter of Glareanus to Charles V, quoted by Laschitzer, iv, 76.

In spite of Muther's attempt to attribute definite portions of the designs to Burgkmair, Schäufelein and Springinklee, there can no longer be the least doubt that Bartsch was right in attributing the whole to a single artist, though it is now ascertained by comparison with his signed works that that artist is Beck, not Burgkmair (v, 159–171). The Austrian Saints are Beck's most original and important work.

There have been four editions of the whole or a part of the woodcuts, two of which appeared in the XVI century, while two are modern (v, 173–218, 222.) It is evident that, for some reason, 89 of the blocks became separated at an early date from the rest; the first two editions contain only that number of woodcuts, while the only known old impressions of the minority have a different watermark (v, 176, 178, 222).

1. Proofs on separate sheets of 89 woodcuts, having the name of the saint in Latin printed with movable Gothic type at the foot of every woodcut but one. No other text, number, or signature. Place and date of printing unknown, but the exceptional inscription under St. Sebald, "Sancte · Sebalde · Ora Pro Nobis," points to Nuremberg. Five different watermarks, viz., three types of high crown, a low crown, and a combination of a human face with a triple prominence surmounted by a stem and five-pointed star.

The only complete set known is in the abbey of St. Paul in Carinthia. That in the British Museum, described below, contains 87 subjects, lacking Ladislaus (no. 8, St. P.) and St. Sebald (no. 81, St. P.). Laschitzer (v, 176) describes loose impressions of this edition in the Liechtenstein collection (11), the Albertina (3), Dresden (2), and Nuremberg (1). Though both the St. Paul and London sets are bound, their order differs so much that it seems unlikely that this edition appeared originally in book form.

2. Edition printed on one side of the leaf, with German text (1–8 ll.) above the woodcuts and signatures below, issued in book form at some date between 1522 and 1551.[2] 124 leaves, A–X 4 in sixes, without title-page; 89 leaves contain woodcuts,

[1] Laschitzer, v, 156, gives the number by an oversight as 119, and reckons the existing woodcuts accordingly as 121. The three saints, Nothburga, Karolomannus, and Drogo, represented only in the sketches, would then bring up the number, according to him, to 124, but really to 126. The highest number contemplated in the preliminary studies is 124, in Codex A, which has St. Otto in addition to Mennel's original 123. From notes in Codex A it appears that SS. Nothburga and Karolomannus, at least, were actually cut.

[2] Not earlier than 1522, for the text is reprinted (in a different order) from Mennel's "Seel-und Heiligenbuch," printed in that year. Not later than 1551, for one of the Vienna copies has a MS. title bearing that date (v, 215).

the remaining 34 have the text only with a space left blank for the missing illustration. Watermark, an escutcheon with a bend between two six-pointed stars.

There are two varieties of this edition, differing only in the type and completeness of the signatures. Of the first variety one perfect and one imperfect copy are known, both in the Hofbibliothek; of the second variety the Hofbibliothek has a perfect and an imperfect copy, the Albertina an imperfect, and the Berlin Cabinet a perfect copy. A further perfect copy, in the possession of L. Rosenthal (1887), has 34 additional woodcuts (27 old and 7 late impressions) pasted on the blank leaves (v, 222), while yet another, having 6 additional woodcuts inserted,[1] is in the library of Mr. C. Fairfax Murray (described in Quaritch's Catalogue 209, Oct. 1901). Forty-six leaves of this edition, cut down, are in the collection of K. Frederick Augustus II. at Dresden, and four similar leaves in this collection.

3. Bartsch's edition, Vienna, 1799, with the title "Images de Saints et de Saintes issus de la Famille de l'Empereur Maximilien I. En une Suite de cent dix neuf planches gravées en bois par differens graveurs d'après les dessins de Hans Burgmaier."

118 woodcuts, and one of St. George, by Springinklee, which has nothing to do with the series.

4. Laschitzer's edition, Vienna *Jahrbuch* iv, 1886 (nos. 1–100), and v, 1887 (101–120).

118 subjects in this edition are printed from the blocks themselves, two are reproduced from old proofs. Impressions from the three damaged blocks are placed in the text (v, 181, 189, 219) in order not to mar the uniformity of the good impressions.

Early Proofs, Bound: First Edition.

These are of necessity described in the order in which they are bound, though that order does not correspond to any of the published editions, or even to that of the other set of proofs with Latin titles at the Abbey of St. Paul. The volume has been rebound since it entered the Museum, but the woodcuts are kept in their original order, which appears to be more systematic than that of the similar set in Austria (v, 174). The series opens with kings, emperors and princes (1–25); then follow bishops (26–45), priests, hermits and pilgrims (46–59); all the women form a series apart (60–86), and the last subject of all, as in the other set, is the unnamed boy-saint, Denthelinus (87). This arrangement follows an absolutely different principle from that of the second edition, where, as in the sketch-books and miniatures, the saints are grouped by families according to the degrees of their relationship to Maximilian. In both the modern editions the saints are arranged alphabetically, Bartsch adopting the French and Laschitzer the Latin form of their names. In the following list the names are given exactly as printed in the first edition. They are followed by the numbers of the St. Paul set (St. P.), the second edition (II), the third edited by Bartsch (B.), and the fourth edited by Laschitzer (L.). The correct Latin version of the name adopted by Laschitzer is given when the spelling of the first edition is corrupt; divergent names given by B. are also mentioned. For the discussion of iconographical details the student is referred to Laschitzer's essay (v, 179–215), where the full German text of the second edition is reprinted with a commentary.

56 (1). SANCTUS . CLODOUEUS. St. P. 4. II, 1. B., 20. L., 18.

57 (2). SANCTUS . MAURICIUS. St. P. 9. II, 64. B., 73. L., 70.

58 (3). KAROLUS . MAGNUS. St. P. 1. II, 50. B., 18. L. 57.

59 (4). SANCTUS . RULANDUS. St. P. 2. II, 52. B., 93. L., 89 (Rolandus).

60 (5). SANCTUS . HEINRICUS. St. P. 6. II, 61. B., 53. L. 47.

[1] Not 7 (Q.), for one of them, St. Sigibertus, inserted under the name of Fridolinus, has the watermark which proves it to belong to this edition.

61 (6). SANCTUS . OSWALDUS. St. P. 14. II, 112. B., 79. L., 74.

62 (7). SANCTUS . LEOPOLDUS. St. P. 10. II, 83. B., 68. L., 65.

63 (8). SANCTUS . RUDOLFUS. St. P. 3. II, 79. B., 92. L. 91.

64 (9). SANCTUS . LUCIUS. St. P. 19. II, 111. B., 28 (Edmond). L., 24 (Eadmundus II).

65 (10). SANCTUS . RUPERTUS. St. P. 12. II, 114. B., 91. L., 88 (Robertus).

66 (11). SANCTUS . GUNTRAMUS. St. P. 22. II, 77. B., 47. L., 45.

67 (12). SANCTUS . LUCZ. St. P. 5. II, 97. B., 71. L., 66 (Lucius).

68 (13). SANCTUS . RADMUNDUS. St. P. 15. II, 110. B., 29 (Edmond I). L., 23 (Eadmundus I).

69 (14). SANCTUS . SIGBERCHUS. St. P. 23. II, 66. B., 100. L., 96 (Sigibertus).

70 (15). SANCTUS . STEPHANUS. St. P. 7. II, 89. B., 37. L., 101.

71 (16). SANCTUS . EDWARDUS. St. P. 18. II, 108. B., 31. L., 28 (Eduardus II).

72 (17). SANCTUS . EMERICUS. St. P. 20. II, 90. B., 33. L., 30.

73 (18). SANCTUS . SIGISMUNDUS. St. P. 24. II, 63. B., 101. L., 97.

74 (19). SANCTUS . RUMOLDUS. St. P. 16. II, 95. B., 95. L., 92.

75 (20). SANCTUS . EDWARDUS. St. P. 11. II, 107. B., 30. L., 27 (Eduardus I).

76 (21). SANCTUS . ADELBRECHTUS. St. P. 17. II, 105. B., 36 (Ethelbert). L., 1 (Adalbertus).

77 (22). SANCTUS . HERMEGILDUS. St. P. 13. II, 115. B., 54. L., 48 (Herminigildus).

78 (23). SANCTUS . VENANCUIS. St. P. 21. II, 19. B., 110. L., 108 (Venantius).

79 (24). SANCTUS . PEIIUUS. St. P. 25. II, 35. B., 81. L., 79 (Pippinus).

80 (25). SANCTUS . REINBERCHUS. St. P. 32. II, 28. B., 44 (Germain). L., 83 (Reimbertus).

81 (26). SANCTUS . BOLFGANGNUS. St. P. 37. II, 121. B., 118. L., 119 (Wolfgangus).

82 (27). SANCTUS . LANDRICUS. St. P. 39. II, 10. B., 65. L., 62.

83 (28). SANCTUS . HUGO. St. P. 35. II, 54. B., 58. L., 52.

84 (29). SANCTUS . ARNOLPHUS. St. P. 30. II, 13. B., 11. L., 10.

85 (30). SANCTUS . LUDWICUS. St. P. 46. II, 91. B., 69. L., 67.

86 (31). SANCTUS . BILLIBALDUS. St. P. 36. II, 101. B., 51. L., 118 (Willibaldus).

87 (32). SANCTUS . GORRICUS. St. P. 45. II, 14. B., 46 (Goëry. L., 40 (Goericus)

88 (33). SANCTUS . SIMPRECHTUS. St. P. 42. II, 51. B., 103. L., 100 (Simpertus).

89 (34). SANCTUS . GEBHARDUS. St. P. 29. II, 84. B., 41. L., 38.

90 (35). SANCTUS . MODERICUS. St. P. 28. II, 4. B., 75. L., 71.

91 (36). SANCTUS . MODOALDUS. St. P. 27. II, 40. B., 74. L., 72.

92 (37). SANCTUS . BONOSBERCHUS. St. P. 43. II, 23. B. 3 (Adelbert). L., 31 (Emesbertus).

93 (38). SANCTUS . LEO PAPA. St. P. 26. II, 118. B., 66. L., 63 (Leo IX).

94 (39). SANCTUS . VDALRICUS. St. P. 47. II, 120. B., 109. L., 106.

95 (40). SANCTUS . RUPERTUS. St. P. 33. II, 73. B., 96. L., 93.

96 (41). SANCTUS . HUPERTUS. St. P. 40. II, 60. B., 56. L., 50.

97 (42). SANCTUS . CUNRADUS. St. P. 34. II, 58. B., 58. L., 58 (Konradus).

98 (43). SANCTUS . BONEFACIUS. St. P. 31. II, 104. B., 16. L., 15.

99 (44). SANCTUS . AGNEBERTUS. St. P. 44. II, 36. B., 10 (Ansbert). L., 4.

100 (45). SANCTUS . REMIGIUS. St. P. 38. II, 47. B., 87. L., 85.

101 (46). SANCTUS . SILVINUS. St. P. 41. II, 44. B., 102. L. 99.

102 (47). SANCTUS . FERRECLUS. St. P. 48. II, 3. B., 38. L., 34 (Ferreolus).

103 (48). SANCTUS . DOOTHARIUS. St. P. 56. II, 16. B., 105. L., 103 (Theodardus).

104 (49). SANCTUS . DRUTPERTUS. St. P. 86. II, 74. B., 107. L., 105 (Trudbertus).

105 (50). SANCTUS . VEROMUS. St. P. 85. II, 56. B., 112. L., 110 (Veronus).

106 (51). SANCTUS . RICHARDUS. St. P. 87. II, 100. B., 89. L., 87.

107 (52). SANCTUS . BENDELMUS. St. P. 82. II, 96. B., 116. L., 116 (Wendelinus).

108 (53). SANCTUS . ALARDUS. St. P. 49. II, 49. B., 2. L., 2.

109 (54). SANCTUS . LEONHATUS. St. P. 50. II, 2. B., 67. L., 64 (Leonardus).

110 (55). SANCTUS . JODOCUS. St. P. 84. II, 99. B., 61. L., 56.

111 (56). SANCTUS . BILHELMUS. St. P. 76. II, 78. B., 50. L., 44 (Guilhelmus).

112 (57). SANCTUS . SUGBALDUS. St. P. 83. II, 119. B., 57. L., 51 (Hugbaldus).

113 (58). SANCTUS . RAMARICUS. St. P. 77. II, 85. B., 94. L., 90 (Romaricus).

114 (59). SANCTUS . COLOMANUS. St. P. 88. II, 94. B., 21. L., 19.

115 (60). SANCTA . GERDRUDIS. St. P. 60. II, 34. B., 45. L., 39.

116 (61). SANCTA . VERONA. St. P. 53. II, 57. B., 113. L., 109.

117 (62). SANCTA . BALPURGIS. St. P. 70. II, 103. B., 108. L., 113 (Walpurgis).

118 (63). SANCTA . ODA. St. P. 63. II, 6. B., 76. L., 73.

119 (64). SANCTA . BILDRUDIS. St. P. 55. II, 81. B., 117. L., 117 (Wildrudis).

120 (65). SANCTA . BATHILDIS. St. P. 73. II, 69. B., 13. L., 12 (Bathilda).

121 (66). SANCTA . BRIGITTA. St. P. 68. II, 93. B., 17. L., 16.

122 (67). SANCTA . AMELBERGA. St. P. 71. II, 18. B., 9. L., 9 (Amalberga III).

123 (68). SANCTA . ERMENDRUDIS. St. P. 65. II, 75. B., 34. L., 32 (Erentrudis.)

124 (69). SANCTA . MADELBERTHA. St. P. 72. II, 12. B., 72. L., 69.

125 (70). SANCTA . REGA. St. P. 61. II, 33. B., 15. L., 14 (Bega).

126 (71). SANCTA . ITA. St. P. 78. II, 123. B., 59. L., 53.

127 (72). SANCTA . PLECTRUDIS. St. P. 79. II, 42. B., 83. L. 80.

128 (73). SANCTA . ADELDRUDIS. St. P. 75. II, 9. B., —. L., 5.

129 (74). SANCTA . GUDULA. St. P. 66. II, 24. B., 49. L., 42.

130 (75). SANCTA . IRMNIA. St. P. 80. II, 67. B., 62. L., 55 (Irmina).

131 (76). SANCTA . EDELDRUDIS. St. P. 59. II, 109. B., 12 (Audry). L., 26 (Ediltrudis).

132 (77). SANCTA . OTILLIA. St. P. 74. II, 70. B., 77. L., 76.

133 (78). SANCTA . KUNGUNDIS. St. P. 58. II, 62. B., 23. L., 59.

134 (79). SANCTA . BALDEDRUDIS. St. P. 67. II, 8. B., —. L., 112 (Waldetrudis).

135 (80). SANCTA . DODA. St. P. 62. II, 30. B., 26. L., 22.

136 (81). SANCTA . ELISABET. St. P. 64. II, 86. B., 32. L. 29.

137 (82). SANCTA . VERTELA. St. P. 69. II, 21. B., 5 (Agnes). L., 111.

138 (83). SANCTA . REMELDIS. St. P. 52. II, 25. B., 86. L., 84 (Reineldis).

139 (84). SANCTA . TARSICIA. St. P. 57. II, 5. B., 104. L., 102 (Tharsitia).

140 (85). SANCTA . ERMOLINDIS. St. P. 54. II, 27. B., 35. L., 33.

141 (86). SANCTA . VRSULA . St. P. 51. II, 98. B., 114. L., 107.

142 (87). ———————— . St. P. 89. II, 11. B., 25. L., 21 (Denthelinus). Nagl. Mon. iii, 242, 11.

Nos. 11, 17, 27, 40, 47, 49, 54, 62, 78, in the volume, were cut by H. Franck; nos. 18, 22 (?), 32, 43, 51–53, 56, 82 by C. Liefrinck; nos. 19, 59, 74 by W. Liefrinck; nos. 4, 5, 9, 29, 33, 42 (?), 44, 60, 65, 67, 77, 86, 87 by A. Lindt; nos. 7, 10, 35, 50, 64, 66 by J. de Negker; nos. 3, 8 (?), 13, 14, 21, 24, 26, 31, 37, 39, 41 (?), 55, 58, 63, 68, 80, 83 by W. Resch; nos. 2, 6 (?), 12, 15, 16, 20, 23, 25, 30, 38, 45, 48, 57, 61, 69–72, 75 (?), 76, 84, 85 by C. Seman; nos. 1 (?), 28, 34, 36, 46, 81 by J. Taberith; the cutter of nos. 73 and 79 is unknown.

[*c.* 235 × 210.] Good impressions throughout, with wide margins [size of leaf, 397 × 297], in modern binding with one blank leaf of old paper (watermarks different from those of the series) at either end. Watermarks as described by Laschitzer; fourteen leaves have the composite mark, one (no. 73) the low crown, all the rest one of three forms of the high crown.

Purchased from Mr. Ellis, 1865.

Loose Impressions: Second Edition.

56a. CLOVIS. II, 1. B., 20. L., 18.

82a. ST. LANDRICUS. II, 10. B., 65. L., 62.

89a. ST. GEBHARDUS. II, 84. B., 41. L., 38.

134a. ST. WALDETRUDIS. II, 81. B., —. L., 112.

[*c.* 235 × 210.] Good impressions but discoloured, without margin. Watermark, that found in all copies of the second edition, an escutcheon with a bend between two six-pointed stars.

Nos. 56a, 89a, and 134a purchased from Mr. Durrell, 1848, no. 82a from Messrs. Colnaghi, 1852. No. 134a is from one of the blocks lost before 1799, and therefore omitted from Bartsch's edition.

The arms of the heathen Merovingian kings were or, three toads sable; when Clovis became Christian his arms were changed to azure, three lilies or. In the woodcut an angel is bringing him a standard with the new arms, which appear again on a shield having, like most of the shields throughout the series, an inescutcheon with the Habsburg lion. St. Landry, Bishop of Metz, has a razor lying on a book, because he wished as a child to receive the tonsure.

143. ANGEL HOLDING THE INSIGNIA OF THE CARDINAL AND EMPEROR. From Mennel, "De inclito actu ecclesiastico," 1518.

[116 × 95.] The first leaf of the book (*see* p. 125, no. 4), complete. Above the woodcut, the title; on the back, the dedication "Ad Reuerendissimum in christo patrem et Illustrem Principem | Fabricium de Carreto . . . . . Jacobi Manlij Friburgensis Brisgaudij | doctoris divi Maximiliani Cesaris Augusti Hystoriographi. | et Consiliarij &c., Hystoria.

Purchased from Mr. Asher, 1849.

Doubtful Woodcuts.

144. THE ARMS OF MENNEL, from the same book as no. 143.

[116 × 94.] The last leaf, complete; the verso blank. *Provenance* as above.

145. THE BOOK-PLATE OF ERASMUS STRENBERGER.

Arms, an eagle standing on a triple mount; crest, the same eagle. To l. of the crest a naked man with bellows, standing on a dragon, surrounded by a nimbus. The whole framed within an arch.

[252 × 179.] Worm-eaten on the r. side. On the lower margin ERASMUS STRENBERGER | CANONICVS TRIDENTINVS.

In the Franks collection of Ex-libris, bequeathed 1897.

See *Ex-Libris-Zeitschrift*, 1895, v. 8, where the book-plate is reproduced and described as that of Stabius by Dürer. Doepler (*ibid.* p. 33) and myself in the first volume of this catalogue (p. 368) rejected this attribution, but it was only later that I became aware that Strenberger, not Stabius, was the owner of the book-plate (*Ex-Libris-Zeitschrift*, 1904, xiv, 115). The impressions at Berlin and Munich lack the margin, on which is printed in the Franks copy a Latin, and in Mr. Rosenheim's copy a German, inscription giving the owner's name.

The attribution to Beck, which I think probable, was suggested to me by Dr. Giehlow. The form of the nimbus round the title device is one which Beck constantly employs. The small ovals among the feathers on the wings are also characteristic. For the architecture of the columns compare the following woodcuts of saints (Laschitzer's numbers): 4, 5, 31 (base), 62 (capital and shaft), 64 (capital), 66 (fluted shaft). There is wide difference of date between this book-plate and Beck's certain woodcuts, unless the former should be older than the inscription found on its margin, for Strenberger (d. 1558, aged 75) became a canon of Trent in 1529, eleven years after the date of the Austrian Saints. In 1518, however, he was already a person of some importance, for he succeeded Jacobus de Bannissis in that year as archpriest of Roveredo; his book-plate may have been designed before his appointment to a canonry of Trent. The book-plate with the head of a wind (P. iii, 282, 127) may well be, as Doepler says, by the same artist (*Ex-Libris-Zeitschrift*, v, 34, with reproduction, and xiv, 116).

V.—HANS WEIDITZ.

Hans Weiditz, draughtsman on wood, biography unknown: member of a Strassburg family, but worked at Augsburg from 1518 (1516 ?) to 1522 or 1523, afterwards at Strassburg, where he produced new woodcuts up to 1536. Other members of the Weiditz or Widitz family are known by name as artists, partly at Augsburg, partly at Strassburg. Most of the early illustrations of Hans Weiditz were published by Grimm and Wirsung, whose stock of blocks was acquired about 1523 by Steiner, from whom it passed about 1550 to Egenolff, of Frankfort. He was also employed by Miller, S. Otmar, and the younger Schönsperger, and a few of his woodcuts appeared at Nuremberg and Venice.

Authorities :—

Brunfels, "Herbarum Icones." Verses by Sapidus prefixed to the Latin edition, 1530, mention Joannes Guidictius, and Brunfels' own preface to the German edition, 1532, names Hans Weyditz, of Strassburg, as the artist of the herbal.

Fischart, "Accuratae effigies Pontificum maximorum," Strassburg, 1573, mentions Weiditz, with Vogtherr and Baldung, among Strassburg artists.

Steinmeyer, "Newe Künstliche Figuren," Frankfort 1620, preface p. 1, first mentions the illustrator of Petrarch as a definite artist, whose name was then forgotten.

Nagler, Künstlerlexikon, xxi, 364.

Seidlitz, "Der Illustrator des Petrarca (Pseudo-Burgkmair)," Berlin *Jahrbuch* xii, 158.

Röttinger, "Hans Weiditz der Petrarkameister," 1904. (Reviews :— Dörnhöffer, *Kunstgeschichtliche Anzeigen*, 1904, 51 ; Dodgson, *Mitt. d. Ges. f. vervielf. Kunst*, 1905, 64 ; Kaemmerer, *Mitt. d. Österr. Vereins f. Bibliothekswesen*, 1905, 41.)

A monograph on Hans Weiditz by Campbell Dodgson, containing a catalogue of his whole work, is in course of preparation and will be issued by the Bibliographical Society.

None of the Augsburg work of Weiditz is described under his name in the literature on woodcuts prior to 1904. All writers from Sandrart to Muther attributed it to Burgkmair, and Seidlitz (1891) was the first to declare this identification impossible. The artist was only partially redeemed from the oblivion into which he had fallen for so long when he became known provisionally as the Petrarch Master, Master of the "Trostspiegel," or Pseudo-Burgkmair. This

oblivion was chiefly due to the fact that only three of his very numerous woodcuts bear a signature: the martyrdom of St. Laurence in "Sanctorum Icones" (1551), signed H. W., one of the cuts in Cicero's "Officia," signed H. W.[1] and H b b[2], and the portrait of Schwartzenberg, signed with a monogram composed of I and B.[3] The most probable explanation of the last two signatures is that in South Germany b and w were frequently interchanged, and the letters stand for Hans or Johannes Beiditz. Dr. Röttinger was the first to give what is undoubtedly the true explanation of the first signature, and to recognise that just when fresh illustrations by this master cease to appear at Augsburg, woodcuts by the same hand begin to be published at Strassburg, connected by an unbroken chain of evidence with the illustrations to Brunfels' Herbal, which are known to be the work of Weiditz.

BOOKS ILLUSTRATED BY WEIDITZ.

A. In the Department of Prints and Drawings.

I.—AUGSBURG PERIOD.

1. [HUTTEN.] ΟΥΤΙΣ. NEMO. J. Miller, Augsburg (1518): 4to. (Böcking xv., 1; Muther 1024; Rött. 7).

Purchased from Mr. Breslauer, 1905.
On title-page a Roman general; over his head a tablet containing the xylographic title; behind him, Polyphemus hurling a rock at the ship of Ulysses. R. a man and woman throwing vessels on a heap of musical instruments, cards, backgammon board, etc.; other implements l. [160 × 111].

1a. [HUTTEN.] OYTIΣ. NEMO. n. p. d. (M. Schürer, Strassburg, *c.* 1519–20) 4to. (Böcking xv., 2; Pr. 10258; mentioned by Rött. under no. 7).

Purchased from Mr. Breslauer, 1905.
On title-page inferior but rather deceptive copy of the original cut. When the original is not available for comparison, the copy may most readily be detected by the serifs of the letter Y in the title, which turn inwards in the copy, outwards in the original [161 × 111].

2. [HUTTEN.] Hoc in volumine haec continentur. | VLR. DE HVT | TEN EQ. | Ad Cæsarem Maximil. vt bellum in Venetos | cœptum prosequatur. Exhortatorium. | etc. J. Miller, Augsburg, 2 Jan., 1519; 4to. (Muther 871; Pr. 10845 A; Rött. 12).

Purchased from Mr. Gutekunst, 1874.
All the cuts are by Weiditz. The title-border (Pr.'s Miller—E.) is dated M.D.XVIII [178 × 140]. In the text are twelve illustrations [91 × 102-104] alluding to Maximilian's quarrel with the Republic of Venice.

[1] Nagl. Mon. iii, 1707. [2] *Ibid.* iii, 723. [3] *Ibid.* i, 1888.

Plate X

HANS WEIDITZ

Christ before Herod

(1) A 3 v. Four Venetian envoys on their knees before Maximilian. Fighting in the background.
(2) E 2 v. The imperial eagle, with the arms of Austria on its breast, surrounded by men of rank.
(3) F 3. The eagle, poised over the Venetian territory, thrusts back a too ambitious frog (emblem of Venice) into the lagoon.
(4) G 2. A hand-to-hand fight. The standards display the imperial eagle and the lion of St. Mark respectively.
(5) H 1 v. Fortune and her wheel; the papal tiara is at the summit, the French cock descends, St. Mark's lion is at the bottom, and the eagle rises.
(6) I 1 v. The eagle, with Hutten himself beside it, contemplating an escutcheon bearing quarterly the arms of France and Milan.
(7) I 4 v. The eagle, supported by Swiss landsknechts (with the arms of Uri and Berne) vanquishing the cock of France. Victory of Novara, 6 June, 1513 (Böcking).
(8) L 1. The eagle confronting the two allies, lion and cock.
(9) M 1 v. Julius II stirring up strife throughout the Christian world.
(10) N 2 v. The Venetians fishing.
(11) O 1. The crown snatched away from the lion of St. Mark.
(12) P. 3. Italy addressing a letter to the Emperor.
There are modern copies of these cuts in Hutteni Opera, ed. Böcking, iii, 123–330. Röttinger justly remarks that the conventional representation of Venice proves that Weiditz had not visited Italy.

3. [GREGORY.] Divi Gre | gorii Nazanzeni Erudi- | ti aliquot, et mirae | frugis sermones. Grimm and Wirsung, Augsburg, 22 May, 1519; 4to (Pr. 10901).

From the Pirkheimer (afterwards Royal Society) library.
Presented by Mr. W. Mitchell, 1904.
Title-border (Pr.'s G. & W.—A), with sea-horses (repr. Butsch i, 28); on the last page the arms of Grimm and Wirsung [124 × 126], without border line (Rött. 17 c). Ornamental initials C G P Q R, v, without border.

4. [FRANCIS I.] Ora- | tio oratorꝝ Fran | cisci Regis Gallorum Prin | cipibus Electoribus | Francofordiam è | confluentia | missa | Die xviii. Mens. Junij. | Anno M. D. xix. Grimm and Wirsung, Augsburg, 28 June, 1519; 4to. (Pr. 10905).

Presented by Mr. W. Mitchell, 1904.
Title-border (Pr.'s G. & W.–E) with chained satyrs [177 × 133]. Seidl. 4; Rött. 17 (3); P. iii, 217, 302.

5. [HUTTEN.] Ulrichi Hutteni Equ. Super interfectione propinqui sui Ioannis Hutteni Equ. Deploratio, etc. Ex arce Steckelbergk (J. Schöffer, Mentz, Sept. 1519); 8vo. (Panzer, viii, 299, 1; Böcking, xxiv, 1; Pr. 9866; Rött. 6). Imperfect, wanting sig. c. 4, with the colophon.

Purchased from Mr. Voynich, 1905.
D 6 v. The murder of Johann von Hutten by Duke Ulrich of Würtemberg [122 × 113], first used in Hutten's "Phalarismus," March, 1517. The portrait of Ulrich von Hutten, X 2 v, is not by Weiditz.

6. [JESUS CHRIST.] Deuotissime Meditati | ones de vita : benefici | is : et passiõe salva- | toris Jesu chri | cũ gratiarũ | actione. Grimm and Wirsung, Augsburg, 5 April, 1520; 8vo. (Muther 1025; Seidl. 11; Rött. 25).

Presented by Mr. W. Mitchell, 1904.
Title-border, white ornament on black ground, dated M.D.XX [132 × 90].
Cuts in text [86 × 49–50, where no other dimensions are given]:—(1) A 3 v. Creation of Eve. (2) A 5. Annunciation [68 × 75; incl. narrow orn. border

(string of beads), 77 × 84]. (3) A 6. Nativity. (4) A 8 v. Circumcision [68 × 75; incl. narrow orn. border, 77 × 84]. (5) B 1 v. Monogram I H S [71 × 72; incl. orn. border, 81 × 83]. (6) B 2 v. Adoration of the Magi [68 × 74; incl. orn. border, 76 × 83]. (7) B. 4. Presentation in the Temple [69×74; incl. orn. border, 77 × 83]. (8) B 5. Flight into Egypt. (9) B 6. Massacre of the Innocents [69 × 74; incl. orn. border, 77 × 83]. (10) B 7. Christ among the Doctors in the Temple. (11) B 8. Baptism of Christ [69×75; incl. orn. border, 77×84]. (12) C 1. Temptation of Christ. (13) C 2 v. Raising of Lazarus. (14) C 4 v. Entry into Jerusalem. (15) C 6. Last Supper. (16) C 7. Christ washing St. Peter's feet. (17) D 1. Judas receiving the thirty pieces of silver. (18) D 2. Christ on the Mount of Olives. (19) D 3 v. The Betrayal of Christ. (20) D 5 v (repeated E 6). Christ before Annas. (21) D 7 (repeated E 1). Christ before Caiaphas. (22) E 3 v (repeated F 5). Pilate washing his hands. (23) E 4 v. Christ before Herod. (24) E 7 v. Christ scourged. (25) F 1 v. Christ crowned with thorns. (26) F 2 v. Christ shown to the people. (27) F 6. Christ bearing the Cross. (28) G 1. Christ on the Cross. (29) H 3 v. The title of Christ in Hebrew, Greek and Latin [82 × 81, incl. orn. border]. (30) H 5 v. Christ on the Cross addressing Mary and John. (31) H 8. Mater Dolorosa (with seven swords). (32) K 4 v. The piercing of Christ's body on the Cross. (33) K 6 v. The Lamentation for Christ. (34) L 1 v. The Entombment. (35) L 3 v. The five wounds [82×81; incl. orn. border].

Each of the upright subjects (nos. 1, 3, 8, 10, 12–28, 30–34) is enclosed in a *passe-partout* [132 × 90], containing children, birds, animals, insects, plants and fruit. Of these frames there are twenty-one varieties.

7. [CHARLES V.] Rômischer vnd Hispanischer Küniglicher Maiestat Einreytten, vñ Krônung, zû Ach beschehen (Grimm and Wirsung, Augsburg, 1520) 4to. (Panzer, D.A. 995d; Muther 1056; Pr. 10925; Rött. 23).

Duplicate transferred from the Dept. of Printed Books, 1904.

On the title-page, Charles V. enthroned and the seven Electors standing [158 × 112]. *See* pp. 151, 156, nos. 21, 22, 64.

8. [CICERO.] Des hochberûmpten Marci Tul | lü Ciceronis bûchlein vō dem | Alter, dürch herr Johan | Neüber, Caplan zû | Schwartzenberg | vsz dē latein iñ | Teütsch ge | bracht. S. Grimm, Augsburg, 1522; fol. (Muther 877; Seidl. 18; Rött. 44).

Purchased from Mr. Asher, 1849.

Folio border with trophies of arms (Proctor's G. & W.-F.), first used in July, 1520. (Butsch, i, 29; Rött. 21.) Five cuts [138 × 155] in the text (Muther, Verz. 805–809):— (1) A 2 v. Scipio, Laelius and Cato conversing. (2) B 2 v. A governor incapacitated by old age from transacting business. (3) C 1 v. An old man watching a wrestling match. (4) C 4 v. An old man unable to take part in dancing. (5) E 2. An old man sits contemplating an open tomb. Some of the cuts are badly coloured in part.

9. [TRACHSELUS.] Suplicatio quorundam | apud Helvetios Euangelistarū ad R.D. | Hugonem Episcopum Constan | tiensem, etc. (Dated "ex Eremo. D. Virginis [*sc.* Einsiedeln] apud Helvetios, M.D.XXII. secunda Iulii." S. Grimm? Augsburg); 4to.

From the Pirkheimer (afterwards Royal Society) library.

Presented by Mr. W. Mitchell, 1904.

Border on title-page composed of four separate blocks [top and bottom each 14 × 109, sides 122 × 10]; black arabesque on white ground. Also used in Œcolampadius, "Vrtail und Meinung, etc.," 1521; "Das sechst Capitel S. Johannis Euangelisten," 1524; Andreas Bodenstain, "Von manigfeltigkait des ainfeltigen ainigen willen Gottes," 1524 (Linz, Krackowizer 49 (41)); and Dengk, "Was geredt sey, etc." 1526.

10. [BOESCHENSTAIN.] Das gebet salomonis | am dritten bůch der künig ge- | teuscht . . . durch Johañ | Bőschēstain. (Dedication dated 16 Feb., 1523). S. Grimm, Augsburg, 1523 ; 8vo. (Muther 1028 ; Seidl. 20 ; Rött. 33).

Purchased from Messrs. Leighton, 1903.

Title-border of four separate blocks, white arabesque on black ground ; in l. panel a satyr, in bottom panel (inverted) musical instruments ; also used, according to Rött., in the Psalter, 1523 (Rött. 32).

A 7 v. Moses receiving the tables of the law [86 × 51].

11. [BODENSTEIN.] Ain frage ob auch | yemant mőge selig | werden on die | fůrbit Ma | rie. | Andreas Carolstat. | Anno. M. D. xxiiij. | Wittenberg. (Augsburg, 1524) 4to.

Presented by Mr. W. Mitchell, 1904.

Title-border [149 × 104, opening 87 × 54], white arabesque, including two cherubs' heads, on black ground, also used in Luther, "Wider den gaystlichen stand (S. Grimm ? Augsburg, 1522 ? W. 2201) ; J. Carolstadt, "Ain Christlicher Sendbrieff an die Miltenberger," 1524 (W. 2834) ; Luther, "Sermon An dem xxiii. Sontag nach Pfingsten" ; "Vnterricht vnnd Antwort auff die siben todtsünd, etc." 1524 ; Haugk, "Ain Christlich ordenung" (1524) ; Mandat von aynem Ersamen Radt der stadt Basel, gegen der Bischofs Vicari, etc." (1524) ; Melanchthon, "Ain Sermon von dem Priesterthumb," 1525 ; Linck, "Ob die gaystlichen auch schuldig sein, zynsze zugeben," 1525.

12. [CICERO.] Officia M.T.C. H. Steiner, Augsburg, 16 Feb., 1531 ; fol. (Muther 879 ; Seidl. 13 ; Rött. 43).

Purchased from Mr. Breslauer, 1905.

One hundred cuts by Weiditz, in addition to borders and initials. Thirty-three of these (3 v, 6, 8, 9, 10, 10 v, 12 v, 14 v, 16 v, 19 v, 21 v, 22, 25, 27 v, 29 v, 33, 34, 35, 36, 40, 43 v, 44 v, 47, 48, 50 v, two on 51 v, 53, 72, 72 v, 75 v, 80 v, 82 v) belong to the Petrarch set, while the remaining sixty-seven (from sixty-four blocks, three of which are used twice) were designed for the Cicero itself. One cut (fol. 78) is by Burgkmair ; two (50, 71 v) are anonymous. (The cut belonging to Petrarch, i, 17, is actually printed on fol. 71 v, but the anonymous cut is pasted over it, as in all copies of the first edition.) The cut on fol. 73 v is signed H W and H b b.

13. [LOBERA DE AVILA.] Ein nutzlich Regiment der gesundt | heit, Genant das Vanquete, etc. H. Steiner, Augsburg, 11 May, 1531 ; 4to. (Muther 1083).

Purchased from Mr. Gutekunst, 1870.

Two cuts by Weiditz :—(1) Fol. 75, "Aderlassmännchen" (naked man, seated, with lines indicating various places for bleeding), first used in the 1530 edition of the Spanish text (Rött. 37). (2) Fol. 82 v, Doctor in a sick-room [85 × 109], first used in Marsilius Ficinus, De epidimiae morbo, 1518 (Muther 873 ; Proctor 10884 ; Seidl. 2 ; Rött. 10. *See* p. 149, no. 5).

Also initials E, W, of a large alphabet by Weiditz, with children [47 × 47], and many smaller initials.

14. [JUSTINUS.] . . . Justini warhafftige Hystorien, die er auss Trogo Pompeio gezogen, etc. Translated by Hier. Boner. H. Steiner, Augsburg, 1531 ; fol.

Presented by Mr. W. Mitchell, 1904.

Eighteen cuts by Weiditz (excluding repetitions), either *c.* 140 × 155, or *c.* 98 × 155, belonging to the two sets designed for Cicero's "Officien" and Petrarch's "Trostspiegel," published respectively in 1531 and 1532. Also initials W [47 × 47], A, B, D, G, I, M, of a smaller alphabet [*c.* 32 × 32] with children (G a satyr), and smaller letters with white ornament on black. Three tailpieces [21 × 82] and two upright panels [100 × 12] with white arabesque on white. The cut on fol. 11 is from Meisterlin's chronicle, M. Ramminger, Augsburg, 1522, fol. 11 v.

15. [PETRARCH.] Franciscus Petrarcha. Von der Artzney bayder Glück, des gůten vnd widerwertigen, etc. H. Steiner, Augsburg, 1532; fol. (Muther 886; Seidl. 12; Rött. 24).

Presented by Mr. W. Mitchell, 1904. Another copy, purchased from Mr. Quaritch, 1897.

Contains 126 woodcuts in the first part, 135 in the second, all by Weiditz. The date 1519 occurs i, 118 v, and 1520, ii, 176. The woodcuts, for which Sebastian Brant supplied sketches of some kind, were completed in the years 1519–20 for the firm of Grimm and Wirsung, but first published by Steiner in 1532 with the exception of some cuts used in earlier books (*e.g.*, five in Avila's "Vanquete," 1530, thirty-three in Cicero's "Officia," 1531, fifteen in Justin, 1531). Five different tail-pieces [21 × 82] are used in this book (*e.g.*, i, 7 v, 9, 35 v, 40 v; ii, 58 v). One of these, containing musical instruments, was used as part of the title-border of no. 9. Two oblong panels [11 × 158 and 25 × 158] are used several times (*e.g.*, ii, 39 v, 58). Large initials H, S, V, W [47 × 47] are used. The illustrations were attributed by Muther (Verz. 547–804) to Burgkmair.

16. [PLUTARCH.] Plutarchus Teutsch. H. Steiner, Augsburg, 7 March, 1534; fol. (Muther 928).

Purchased from Mr. Gutekunst, 1870.

Fol. 1. Initial D, bear carrying a basket of apples [46 × 47].

Fol. 28 v. Julius Cæsar, from the Cicero of 1531.

17. [PAULI.] Das Buch Schimpff vnnd Ernst genañt. H. Steiner, Augsburg, 10 April, 1535; fol. (Muther 1100, edition of 1534). Imperfect, wanting ff. 69, 70, with two woodcuts.

Purchased at the Singer sale, 1860.

Twenty-five cuts, repeated from the Cicero and Petrarch. Fol. 1 v, initial S [47 × 47]. Fol. 55 v, a confession [68 × 97], is repeated from an early work of Weiditz, Plautus, "Zwo Comedien, ... geteüwtscht durch Albrecht von Eybe," 1518, sig. N 3 v (Rött. 5). Another confession, fol. 58 v [85 × 59], is from "Gilgengart einer christlichen Seele," 1520, sig. a 1 v (Rött. 26). The cuts on fol. 62 and 92 are from a series of devotional woodcuts (Rött. 27 B, b, d), first printed as a whole in 1551.

18. [MORE.] Ein glaubwirdige anzay- | gung des tods, Herrn Tho- | me Mori, vnnd andrer treffenlicher | månner inn Engelland, ge- | schehen im jar M.D. xxxv. (By P.M., i.e., Philippus Montanus? H. Steiner, Augsburg) 1536; 4to.

Presented by Mr. W. Mitchell, 1904.

On the title-page the Martyrdom of St. James, on the recto of the last leaf (C 4) that of St. Matthew, both from the series, Rött. 27.

19. [VERGILIUS.] Polydorus Vergilius Urbinas. Von den Erfindern der ding. H. Steiner, Augsburg, July, 1544; fol.

Purchased from Messrs. Willis and Sotheran, 1858.

Sixty-four cuts (including two or three repetitions) from the Cicero and Petrarch series. Nine cuts (fol. 84 v., 107, 123, 139, 142, 166 v.) from the series (Rött. 27) first issued as a whole in 1551. On fol. 127 v. are two of the blocks which compose the memorial of the death of Maximilian, Rött. 14 (P. iii, 272, 100), and on fol. 85 v the Circumcision (a copy, *see* p. 165) from a series described by Rött. under nos. 28 and 30. The cuts on fol. 86 v. and 90 belong to the series, Rött. 34. That on fol. 102 v. belongs neither to the Petrarch or the Cicero series, so far as published, though Rött. (p. 87) conjectures that it belongs to the latter.

20. [BIBLE.] Novi Testamenti, Iesu Christi Historia effigiata. Vnà cum alijs quibusdam Iconibus. Das New Testament, vnd Histori Christi, fürgebildet. C. Egenolff, Frankfort, March, 1551 ; 8vo. (Rött. 27, 30).

Presented by Mr. W. Mitchell, 1904.

The following cuts are by Weiditz:—(1) a 4 v. The creation of Eve. (2) a 5. Moses receiving the tables of the law. (3) a 5 v. The embrace of Joachim and Anne at the Golden Gate. (4) a 6. The Nativity of the Virgin. (5) a 6 v. The Presentation of the Virgin. (6) a 7 v. The Annunciation. (7) a 8. The Annunciation. (8) a 8 v. The birth of St. John Baptist. (9) b 1. The Nativity. (10) b 2. The Annunciation to the Shepherds (copy ; the original has "excelsis" in the legend on the scroll, the copy "exelsis"). (11) b 3 v. The Circumcision. (12) b 5. The Adoration of the Magi. (13) b 5 v. The Virgin and Child and St. Anne. (14) b 6. The Virgin and Child and Angels. (15) b 6 v. The Flight into Egypt. (16) b 7. The Return from Egypt (copy ; in the original, much more delicate throughout, the tufts of grass are continued to l. of the donkey's foremost hoof). (17) b 8 v. The Baptism of Christ. (18) c 1 v. The Temptation of Christ. (19) c 4. A man praying before a crucifix. (20) d 2 v. The beheading of St. John Baptist. (21) e 7 v. The raising of Lazarus. (22) g 1. Christ's entry into Jerusalem. (23) g 3 v. Judas bargaining to betray Christ. (24) g 4 v. Christ washing Peter's feet. (25) g 5. The Last Supper ; the departure of Judas. (26) g 7 v. Christ on the Mount of Olives. (27) g 8. The Betrayal of Christ. (28) g 8 v. Christ led before Annas. (29) h 1 v. Christ led away from Gethsemane. (30) h 2. Christ before Caiaphas (more correctly Annas). (31) h 3 v. Caiaphas rending his robes. (32) h 4. Peter denying Christ. (33) h 6. Christ before Herod. (34) h 7. Christ scourged. (35) h 8. Christ mocked. (36) i 1. Christ shown to the people. (37) i 2. Pilate washing his hands. (38) i 3. Christ bearing the Cross. (39) i 4 v. Christ on the Cross ; Mary Magdalen kisses his feet. (40) i 5 v. Christ on the Cross commends his Mother to St. John. (41) i 6. Joseph of Arimathea asks Pilate for the body of Christ. (42) i 6 v. The piercing of Christ's side. (43) i 7 v. The Lamentation for Christ. (44) k 1 v. The Resurrection. (45) k 3. The Entombment. (46) k 3 v. Christ appearing to Mary Magdalen. (47) k 7 v. The Trinity.

Nos. 7, 10 and 16 measure *c.* 93 × 71 ; nos. 3, 4, 6, 7, 11–13, 17 and 20, *c.* 69 × 74, and the remaining subjects *c.* 86 × 52. Nos. 1, 6, 9, 11, 12, 15, 17, 18, 21–28, 31, 33–40, 42, 43, 45 were first used in "Devotissimae Meditationes," 1520 (no. 6), and the remaining cuts are of about the same date. No. 2 was used in "Das gebet Salomonis," 1523 (no. 9); no. 7 in Luther's "Betbüchlin," 1523 (Rött. 28).

21. [SAINTS.] Sanctorum, et Martyrum Christi Icones quædam artificiosissimæ. Der heiligen, vnd Martirer Gottes künstliche Bildtnussen. C. Egenolff, Frankfort, 1551 ; 8vo.

Purchased from Mr. Fry, 1871. Another copy (imperfect, lacking sig. F 1) presented by Mr. W. Mitchell, 1904.

The cuts are all by Weiditz with two exceptions (p. 20 and 83). (1) Title-page (repeated p. 32), Martyrdom of St. Laurence, signed H. W. (2) A 2. The Trinity. (3) A 2 v. The Trinity and Our Lady in glory (copy ; in the original the two lowest figures r. are a pope and a cardinal). (4) A 3. The Crucifixion, with Mary, John and Mary Magdalen (copy ; the shading is much more regular and mechanical than in the original ; the navel of the impenitent thief is omitted). (5) A 3 v. The Ascension. (6) A 4. The descent of the Holy Ghost. (7) A 4 v. Christ appearing to Mary Magdalen. (8) A 5. The Virgin Mary surrounded by many emblems. (9) A 5 v. The Visitation. (10) A 6 r. Mater dolorosa. (11) A 6 v. The Assumption. (12) A 7. David and Bathsheba (deceptive copy ; most easily distinguished by the mechanical regularity of the shading on the wall to r. of David). (13) A 7 v. The Martyrdom of St. Paul. (14) A 8. St. Matthew. (15) A 8 v. The Martyrdom of St. Matthew. (16) B 1. St. Luke. (17) B 1 v. St. John in Patmos. (18) B 2. The Crucifixion of St. Peter. (19) B 3. The Crucifixion of St. Andrew. (20) B 3 v. The Martyrdom of St. James the Greater. (21) B 4. The Martyrdom of St. James the Less. (22) B 4 v. The Crucifixion of St. Philip. (23) B 5. The Martyrdom of St. Bartholomew. (24) B 5 v. The Martyrdom of St. Simon. (25)

B 6. The Martyrdom of St. Jude. (26) B 6 v. The Martyrdom of St. Thomas. (27) B 7. The Martyrdom of St. Matthias. (28) B 7 v. St. John descending into the grave. (29) B 8. The Martyrdom of St. Stephen. (30) C 1. St. Mark. (31) C 1 v. St. Michael. (32) C 2. St. Augustine. (33) C 2 v. St. Jerome. (34) C 3. St. Sebastian. (35) C 3 v. St. Bernardine (called "Dominicus"). (36) C 4. St. Francis. (37) C 4 v. The Mass of St. Gregory. (38) C 5. The Martyrdom of St. Erasmus. (39) C 5 v. St. Roch. (40) C 6. St. John before the Latin Gate, called "Vitus" (deceptive copy; the topmost curl of the smoke rising above the cherub is omitted). (41) C 6 v. St. George. (42) C 7. "Exaudi" (a procession). (43) C 7 v. "Terribilis" (entrance to a church). (44) C 8. A group of Saints: SS. Andrew, Oswald, Urban, etc. ("Consortium divorum"). (45) C 8 v. St. Alexius. (46) D 1. St. Maternus. (47) D 1 v. St. Ambrose (called "Victor"). (48) D 2. St. Bernard.[1] (49) D 2 v. The Temptation of St. Antony. (50) D 3. St. Bernard receiving Christ in his arms (called "Benedictus"). (51) D 3 v. St. Ulrich (*cf.* Rött. 18; called "Bonifacius"). (52) D 4. St. Christopher. (53) D 4 v. The ten thousand Martyrs. (54) D 5. The auxiliary Saints. (55) D 5 v. The ecstasy of St. Mary Magdalen. (56) D 6. St. Catherine. (57) D 6 v. One of the Wise Virgins. (58) D 7. The Martyrdom of St. Apollonia. (59) D 7 v. The Martyrdom of St. Barbara. (60) D 8. The Martyrdom of St. Catherine. (61) D 8 v. The Martyrdom of St. Dorothy. (62) E 1. St. Elizabeth of Hungary tending lepers. (63) E 1 v. St. Helen finding the Cross. (64) E 2. St. Helen sitting with her arm round the Cross. (65) E 2 v. St. Ottilia. (66) E 3. St. Afra (called "Regina"). (67) E 3 v. St. Veronica. (68) E 4. St. Ursula. (69) E 4 v. The Martyrdom of St. Lucy. (70) E 5. The Martyrdom of St. Agnes. (71) E 5 v. St. Gudula ("Patientia"). (72) E 6. St. Margaret ("Tentatio"). (73) E 6 v. Funeral of a bishop (St. Martin?). (74) E 7. Veneration of relics ("Reliquiæ"). (75) E 7 v. The "Confiteor" at the Mass. (76) E 8. Peasants kneeling before an image of the Virgin ("Grimmental"). (77) E 8 v. The Mass ("Missa"). (78) F 1. Communion of the laity. (79) F 1 v. Adoration of the Blessed Sacrament ("Eucharistia"). (80) F 2. Purgatory. (81) F 2 v. Confession. (82) F 3 v. The Last Judgment. (83) F 4. Hell.

Nos. 3, 4, 12 and 40 measure 93 × 70; nos. 7 and 8, 123 × 83; nos. 1, 9, 13–39, 41–48, 58–74, and 76, 69 × 74, and the remaining subjects 86 × 52.

No. 10 was used in "Devotissimae Meditationes," 1520; no. 2 in "Der Gilgengart," 1520; no. 56 in "De Anima," 1520; and the remaining cuts, though not used till later, are of about that date. Nos. 35 and 76 were used in Pauli's "Schimpff und Ernst," 1535, and nos. 13, 18, 29, 42, 43, 74–77 in "Polydorus Vergilius," 1537 and 1544; nos. 14, 16, 17 and 30 were used in Steiner's folio Bible, 1535, and 14, 16 and 30 in the edition of 1534; no. 6 was used in Luther's "Betbüchlin," Steiner, 1523 (Rött. 28, not in the B.M.).

22. [STEINMEYER.] Newe Künstliche, | Wohlgerissene, vnnd in Holtz ge- | schnittene Figuren. V. Steinmeyer, Frankfort, 1620; 4to. (Imperfect, ending with sig. Tt instead of Yy).

Presented by the National Art Collections Fund, 1906.

Three hundred and three woodcuts by Weiditz, printed on both sides of the leaf, with short text below as far as Sig. I i. Almost all are from the Petrarch and Cicero sets. The exceptions are four large oblong cuts of saints, R. 34, SS. Luke and Cosmas (?), I i 3; St. John descending into the grave, K k 1; St. James receiving the book of magic from the sorcerer Hermogenes, K k 2 v; and St. Peter baptizing Cornelius at Cæsarea, K k 4 v. There are also a few cuts by Beham, Burgkmair, Schäufelein and unknown artists.

[1] The subject represented here is the accident in the hunting-field which caused the death of Mary of Burgundy in 1482. Maximilian stands r. wringing his hands. Nothing is said in the early accounts of the event about the appearance of any saint, and I have not discovered what saint is actually represented. In the Bremen Kunsthalle is a lithograph from a picture of the same subject in reverse, attributed to Dürer.

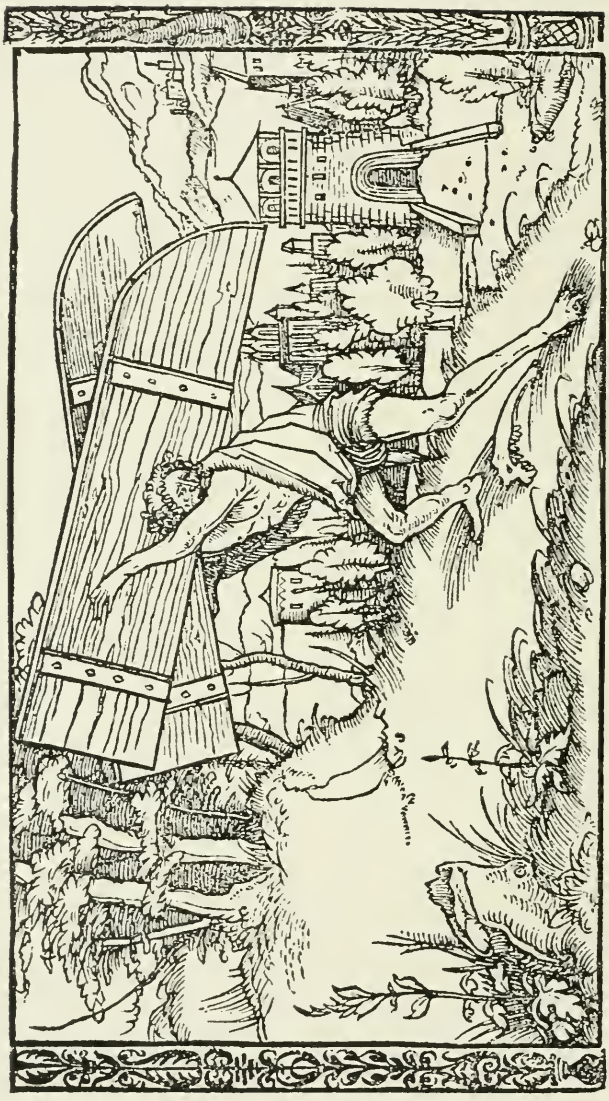

Plate XI

HANS WEIDITZ

Samson carrying off the Gates of Gaza

DOUBTFUL.

23, 24. [PFINZING.] Theuerdank. Hans Schönsperger the elder, Nuremberg, 1517, and Augsburg, 1519; fol. (Muther 845, 846; Pr. 11180, 10939).

Röttinger attributes one cut in each of these editions (no. 23, by Laschitzer's "unknown master C") to Weiditz (Repr. Rött., pl. 1). Dr. Dörnhöffer (*Kunstgesch. Anzeigen* 1, 1904, p. 62) agrees with him on the whole; I am not convinced by his arguments.

II. STRASSBURG PERIOD.

25. [LUTHER.] XXVII Predig newlich vszgangen. Anno. xxiii. J. Schott, Strassburg, 1 Sept., 1523; 4to. (Muther 1509; Krist. 464; Rött. 57).

Imperfect, lacking the last leaf, D 4, with Schott's device by Weiditz and the colophon.

Title-border by Weiditz, Christ preaching, a chapel in a wood l. [140 × 98, opening 80 × 55]. Bad impression.

26. [BIBLE.] Das Annder teyl des alten Testaments. J. Knoblouch, Strassburg, 1 July, 1524; fol. (Muther 1543; Rött. 60, part 2 only).

Purchased from Mr. Breslauer, 1905.

Twenty-three cuts by Weiditz [79 × 130] adapted in reverse from the illustrations to the edition printed by Melchior Lotter at Wittenberg, 1524. These were repeated in the edition of 1529 (W. Seltz, Hagenau). (1) 2 v. The ark passing through Jordan. (2) 4. The fate of Jericho. (3) 7 v. The five kings hanged at Makkedah. (4) 23 v. Gideon and the fleece; Gideon choosing the men that lapped water. (5) 24. Gideon defeating the Midianites. (6) 29 v. Samson and the lion. (7) 30 v. Samson sending foxes into the corn, etc. (8) 31. Samson carrying off the gates of Gaza. (9) 32. Samson betrayed by Delilah. (10) 32 v. Samson breaking the pillars of the house of Dagon. (11) 42. The death of Eli; the plague of mice; the fall of Dagon. (12) 44 v. Samuel anointing Saul. (13) 50 v. Samuel anointing David. (14) 51 v. David slaying Goliath. (15) 62 v. Saul's death; his crown brought to David. (16) 69. David and Bathsheba. (17) 75. The death of Absalom. (18) 86 v. Solomon's temple. (19) 87 v. Solomon's house. (20) 88. Hiram's two pillars. (21) 88 v. The molten sea. (22) 88 v. A laver standing on a base. (23) 92 v. Solomon on his throne.

27. [BRUNFELS.] Biblisch Bettbůchlin Der Altnåtter, vn herrlichē Weibern, beyd Alts vnd Newes Testaments. J. Schott, Strassburg, 1531; 8vo. (Krist. 473; Rött. 73).

Purchased from Mr. Peach, 1905.

Title-border, dated 1528, with Manasse, King of Judah, in prison (*cf.* fol. 16) [124 × 80, opening 64 × 43]; 219 page borders, each of four blocks, composing frames of 16 different designs [129 × 83, opening 94 × 53], many of which are in the style of the Devotissimae Meditationes, 1520, decorated with children, animals, birds, and flowers. At the end the device of Schott with a stork's nest and fallen warrior [79 × 65], which dates from 1523 (Rött. 57). Repr. Heitz iv. 9, and Rött., pl. 19.

28. TACUINI Sanitatis Elluchasem Elimithar Medici de Baldath. De sex rebus non naturalibus, etc. J. Schott, Strassburg, 1531; fol. (Krist. 475; Rött. 85).

Duplicate transferred from Dept. of Printed Books, 1889.

Forty cuts [*c.* 38 × 175, without border] on the recto of every leaf from p. 39 to

p. 117, illustrating articles of food, utensils, methods of medical treatment, etc. On p. 5, initial P, Lot and his daughters.

Nagler (Mon. iii, p. 669; no. 4) attributed these cuts to Vogtherr. They were recognised as the work of Weiditz by Röttinger (p. 15), who describes the edition of 1533.

29. TACUINI Ægritudinum et Morborum, Buhahylyha Byngezla autore. J. Schott, Strassburg, 1532 ; fol.

Duplicate transferred from the Dept. of Printed Books, 1889.

Two tailpieces [20 × 82, without border], repeated at the foot of the verso of every leaf from p. 2 to p. 88.

30. [HUTTICHIVS.] Imperatorum et Caesarum Vitæ, cum Imaginibus ad uiuam effigiem expressis. Libellus avctus cum elencho & Iconijs Consulum ab Authore. W. Köpfel, Strassburg, 1534 ; 4to. (Rött. 67, *see* p. 97).

Presented by Mr. C. Dodgson, 1906.

Title-border with sphinxes and figure of Justice, and border to the Elenchus Consulum, with subjects from the Iliad (Rött. 65). Printer's mark, medallions of emperors, and numerous ornaments throughout the book.

31. [BIBLE.] Biblia veteris Testamenti & Historie, artificiosis picturis effigiata. Biblische Historien, Künstlich fürgemalet. C. Egenolff, Frankfort, 1551 ; 8vo.

Sig. A 8 v, the small device of Egenolff, Adam and Eve after the Fall [57 × 48] (p. 185, no. 148), used here as an illustration.

32. [COOKERY.] Koch vnd Kellermeysterei. Heirs of C. Egenolff, Frankfort, 1564 ; 4to. (The edition of 1544 reissued with a new title-page.)

Bequeathed by Sir A. Wollaston Franks, K.C.B., 1897.

On the title-page, a cook in his kitchen [75 × 120], first used in 1530 (Rött. 78), in the second state, coloured and damaged.

B.—In the Department of Printed Books.[1]

I. AUGSBURG PERIOD.

1. [FRANCISCUS.] Abt von Werd. Anzeigung der Blutschweissung des Dorns von der Krone Christi. Grimm and Wirsung, Augsburg (after 4 April, 1518) ; 4to. (Pr. 10872).

Title-border (Pr.'s G. & W. — A), = Rött. 8. Repr. Butsch i, 28. Also used in Pr. 10874, 10875, 10879, 10880, 10881, 10885, 10887, 10889, 10892, 10901, 10906b, 10912. Pr. 10879 is the earliest book known to Rött. in which the border occurs.

2. [PLAUTUS.] Zwo Comedien des synn reichen Poeten Plauti nämlich in Menechmo vñ Bachide. Nachuolgent ain Comedien Vgolini Philegenia genannt. (Grimm and Wirsung) Augsburg, 1518 ; 4to. (Muther 1054 ; omitted by Pr. ; Rött. 5).

Twenty illustrations by Weiditz [67 × 98].

[1] In this list only one book containing each title-border is included. Repetitions are mentioned in the notes, but with no guarantee of completeness.

3. [IOHANN, von Eck.] Joan. Eckii....de materia Juramenti acutiss. decisio ad Georgium Kungspergium Augustanum. Grimm and Wirsung, Augsburg, 1518; 4to. (Pr. 10876).

On the title-page, arms of Georg Kungsperger [100 × 101], not described by Rött.

4. [HUTTEN.] Aula. Dialogus. Grimm and Wirsung, Augsburg, 17 Sept., 1518; 4to. (Pr. 10882; Seidl. 1; Rött. 9).

Title-border (Pr. G. &. W. — B^1), dated 1518. Also used in Pr. 10883, 10902, 10908.

5. [FICINUS.] Tractatus de Epidimiæ morbo. Grimm and Wirsung, Augsburg, 26 Sept., 1518; 4to. (Muther 873; Pr. 10884; Seidl. 2; Rött. 10).

Cut on title-page, doctor in sick room [85 × 109], attributed by Muther (Verz. 483) to Burgkmair.

6. [ENGEL.] Tractat von der Pestilentz Joanni Engel. (Grimm and Wirsung) Augsburg, 4 Nov., 1518; 4to. (Pr. 10886).

The same cut as in no. 5, on the title-page.

7. [WIRSUNG.] Wann vnd vmb wellicher vrsachen willen das loblich Ritterspil des turniers erdacht, vnd zum ersten geübet worden ist. (Grimm and Wirsung) Augsburg, 13 Nov., 1518; 4to. (Muther 874; Pr. 10888; Seidl. 8; Rött. 11).

On the title-page two cuts. At the top four coats-of-arms [28 × 114], for the four races, Rhinelanders, Franconians, Suabians, and Bavarians (*see* sig. A 2). Under this a tournament [93 × 113]. Attributed by Muther (Verz. 484) to Burgkmair.

8. [RICIUS.] De anima coeli compendium. Grimm and Wirsung, Augsburg, 2 March, 1519; 4to. (Pr. 10893; Seidl. 5).

Title-border (Pr. G. & W. — D), arabesque and scallop-shell, described by Rött. under no. 15. Repr. Butsch i, 27. Also used in Pr. 10894, 10895, 10897, 10899 b, c, 10904, 10907, 10910.

9. [KHALAF.] Liber theoricae necnon practicae Alsaharavii. Grimm and Wirsung, Augsburg, 24 March, 1519; fol. (Muther 875; Pr. 10896).

The cut on the title-page, B. vii, 222, 74, bears the monogram of Burgkmair, but I believe it to have been drawn on the block by Weiditz. At the end is the first heraldic device of Grimm and Wirsung [124 × 126], described by Rött. under no. 17 (3). This device (Pr. a) was also used in Pr. 10900–10902 (earlier than Rött. 17).

10. [JOHANN.] Eckius, Ad P. Ricium de anima coeli responsio. Grimm and Wirsung, Augsburg (after 27 March, 1519); 4to. (Pr. 10898).

Title-border with chained satyrs (P. iii, 217, 302; Pr. G. & W.-E.; Seidl. 4), described by Rött. under no. 17 (3). Also used in Pr. 10899 a, 10903, 10905, 10919.

11. [HUTTEN.] Ulrichi de Hutten Eq. de guaiaci medicina et morbo gallico liber unus. J. Schöffer, Mentz, April, 1519; 4to. (Pr. 9865).

On title-page, arms of Albrecht of Brandenburg, Archbishop of Mentz [140 × 100], undescribed.

12. [ARISTOTLE.] Libri de Cœlo IIII., etc. . . . Adiectis Eckij Commentarijs. Grimm and Wirsung, Augsburg, 18 May, 1519; fol. (Pr. 10900; Rött. 16).

On the title-page the arms of Georg von Limburg, Bishop of Bamberg, attributed to Burgkmair (B. vii, 214, 38). On the last leaf, the first device of Grimm and Wirsung, as in no. 9.

13. [FABER.] Oratio funebris in depositione gloriosis. Imp. Cæs. Maximiliani. Grimm and Wirsung, Augsburg, 26 July, 1519; 4to. (Pr. 10906a; Rött. 17 (1)).

Fol. h 2 v. Memorial tablet to Philip the Handsome [173 × 123]. P. iii, 218, 304.
Fol. h 3. Memorial tablet to Maximilian [173 × 123]. P. iii, 217, 303.

14. [FILELFO.] Epistole Frācisci Philelphi. S. Otmar, Augsburg, 30 July, 1519; 4to. (Pr. 10777).

Title-border (Pr. S. Otmar-G) printed from four blocks, Rött. 20. Also used in Pr. 10783, 10786, 10789, 10791, 10798–10801, and in Luther, "Von den guten Wercken," 1521. Pr. 10789 is the first book mentioned by Rött. as containing this border.

15. [BRASSICANUS.] In Divum Carolum . . . Dialogus. J. Miller, Augsburg, 4 Aug., 1519; 4to. (Pr. 10849).

Title-border (Pr. Miller-E.), as in Hutten (p. 140, no. 2), but the date removed. Described by Rött. under no. 12.

16. [FREDERICK I.] Ein warhafftige history von dem kayser Friderich der erst seines Namens, mit einem langen rotten Bart, den die Walhen nennten Barbarossa . . . Vnnd wie der Pundt schůch auff ist khomen in Bairn. J. Weissenburger, Landshut, 1519; 4to. (Muther 1697; Pr. 11812).

Four illustrations in the text (A3, A4, B1, B2, the first repeated B5) are by Weiditz (not mentioned by Rött.). B2, representing Barbarossa taken prisoner by Saladin, is in the most familiar style of Weiditz; the other cuts are chiefly recognisable by his habit of drawing the eyes as black dots in faces on a tiny scale (*cf.* Rött. 46 and Petrarch, ii, 87 v.).

17. [ARISTOTLE.] De anima Libri III., etc. . . . Adiectis Eckij Commentarijs. Grimm and Wirsung, Augsburg, 16 March, 1520; fol. (Pr. 10914; Rött. 19).

On the title-page the arms of Christoph von Schrovenstein, Bishop of Brixen. Sig. 0 4. St. Catherine (used in Sanctorum Icones, 1551).

18. [BOEMUS.] Repertorium librorum trium Joannis Boemi de omnium gentium ritibus. Grimm and Wirsung, Augsburg, July, 1520; fol. (Pr. 10918; Rött. 21).

Title-border [249 × 162] (Pr. G. & W.-F), repr. Butsch, i, 29. Also used in Cicero, Büchlein von dem Alter, 1522 (p. 142, no. 8).

Ain Hipsche Tragedia
võ zwaien liebhabendñ
mentschen ainem Ritter
Calixtus vñ ainer Edlñ
junckfrawen Melibia ge
nãt/ deren anfãg müesã
was/ das mittel sieſt mit
dẽ aller bittersten zr bay
der sterben beschlossen.

PLATE XII

HANS WEIDITZ

TITLE-PAGE OF "CELESTINA"

19. [CHARLES V.] Wie . . . König Karl von Hispanien . . . . erstlich geschifft nach Engellandt, nach maln fürterhin auffs Niderlandt gen Flyssingen inn Flandern Gelegen, etc. (J. Weissenburger, Landshut, not before June, 1520); 4to. (Pr. 11817).

On the title-page the cut by Weiditz which was first used on sig. A 3 and B 5 of no. 16 (1519). Not described by Rött.

20. [ERASMUS.] Epistola de Luthero ad præsulem Moguntinum. Grimm and Wirsung, Augsburg, 1520; 4to. (Pr. 10920).

Title-border (Pr. G. & W.–B²), described by Rött. under no. 9, in the second state. This border also occurs in Pr. 10921.

21. [SBROLIUS.] In Divi Caroli Maximi Cæsaris Augusti, &c. Fœlicē ex Hispania in Germaniam Reditum, Richardi Sbrulij Foro Iuliani, C. P. Elegia. Cui Titulus, Vaticinium Protei. Grimm and Wirsung, Augsburg, 1520; 4to. (Pr. 10923).

On the title-page the cut of Charles V and the seven Electors [158 × 112], described by Rött. under no. 23.

22. [CHARLES V.] Rômischer Küniglicher Maies. Krônung zů Ach geschehē. (Grimm and Wirsung, Augsburg, 1520) 4to. (Weller 1447; Pr. 10924).

On the title-page the same cut as in no. 21.

23. [HUTTEN.] Hienach volget ein scharffes künstlichs gedicht vō einē tyrannē, etc. (J. Schott, Strassburg, 1520?) 4to. (Weller 1118; Böcking xii a; Pr. 10295).

On the title-page, the cut [120 × 112] representing the murder of Johann von Hutten by Duke Ulrich of Würtemberg, first used in Phalarismus (Augsburg, 1517 or 1518). *See* Rött., no. 6, who mentions a Latin edition (Böcking xxiv, i. Schöffer, Mentz, 1519) as containing the woodcut, but not the present edition. Repr. Hirth i, 26.

24. [CELESTINA.] Ain Hipsche Tragedia vō zwaien liebhabendn mentschen ainem Ritter Calixtus vn ainer Edlñ junckfrawen Melibia genāt. Grimm and Wirsung, Augsburg, 20 Dec., 1520; 4to. (Muther 876; Pr. 10925A).

Border at the beginning with the arms of Lang and Wirsung (Pr. G. & W.–G.) and at the end with those of Grimm and Wirsung (Pr. G. & W.–H).[1] In the text are one large cut [145 × 94], sig. A 3 v., and twenty-six small illustrations [69 × 92], one of which occurs twice. Seidl. 9; Rött. 35. Ascribed by Muther (Verz. 501–523) to Burgkmair.

[1] The flame of the cresset shows that this was the combination originally designed. The portion of the block containing Grimm's arms was then sawn off, and Lang's arms were drawn on a piece of wood of similar shape, so that either piece could be printed with the main portion of the block.

25. [OECOLAMPADIUS.] Ain Sermon von dem verss in Magnificat. Exultauit spiritus meus in deo salutari meo. (Grimm and Wirsung, Augsburg, 1520) ; 4to. (Weller 1612 ; Pr. 10928).

Title-border of irregular outline. Pr. G. & W.–I ; Seidl. 16 ; Rött. 40.

26. [LITURGIES.] Scamnalia s'm ritum ac ordinē ecclesie & diocesis Frisingeñ. Pars hyemalis. Pars estiualis. P. Liechtenstein for J. Oswalt, Venice, 1520 ; fol. (Duc de Rivoli, "Bibliographie des livres à figures vénitiens," p. 425).

Two woodcuts, not described by Rottinger (*see* pp. 166, 181). On the title-page of each part the arms of the Bishop of Freising, under an arch [236 × 197]. On the back of the leaf, the Virgin enthroned, between St. Corbinian and St. Sigismund, described by Passavant (iii, 201, 243) under the name of Dürer. Both cuts are reproduced by Rivoli ("Les Missels imprimés à Venise," pp. 147, 148) from the Freising Missal of the same year, in which they were also used.

27. [CHRISTIAN SOUL.] Das büechlin ist genant der Gilgengart ainer yetlichen Cristeliche sel. (J. Schönsperger, Augsburg, 1521 ?) 8vo. (Muther 959 : Rött. 26 ; *Jahrb. d. k. preuss. Kunstsamml.* xxi, 210, 211).

Three cuts are by Weiditz :—(1) sig. a 1 v. a woman confessing to a priest ; (2) sig. d 1 v. the Trinity ; (3) sig. g 3 v. a priest giving the host to a kneeling man (*not* the cut used in "Sanctorum Icones," p. 79).

28. [ERASMUS.] Die Unterweysung eines Christlichen Fursten. Grimm and Wirsung, Augsburg, 1521 ; 4to.

On the back of title-page, the arms of Charles V ; at the end, the second device of Grimm and Wirsung.

29. [OECOLAMPADIUS.] Ein sonderliche lere vñ bewerūg das die beicht ainē Christen meuschen nitt burdlich oder schwer sey beschryben durch Jo. Hauszschein sust genāt Œcolampadius sāt Birgitten ordens. Grimm and Wirsung, Augsburg, 28 Aug., 1521 ; 4to.

Title-border of irregular outline, Rött. 41, also used in "Divi Ioannis Chrysostomi Sermo de Eleemosyna. Io. Oecolamp. Interprete." S. Grimm, Augsburg, 1522 ; 4to. (Rött. 41). Rött. mentions no book earlier than 1522 in which the border occurs.

30. [KLAINMÜLLER.] Anzaygnug diser sterblichē leuff. J. Schönsperger, Augsburg (after 12 Oct.), 1521 ; 4to.

Title-border with leaf ornament, unshaded, on white ground [166 × 115 ; opening, 126 × 80], Rött. 42.

31. [LUTHER.] Wider den falsch genantē gaystlichen stand des Bapsts vnd der Bischofe. (S. Grimm ?) Augsburg, 1522 ; 4to.

Undescribed border, four blocks [top and bottom, 14 × 64 ; sides, 149 × 14], black arabesque on white ground.

32. [OECOLAMPADIUS.] Ain schöne Epistel Oecolampadii an Caspar Hedion. (Augsburg, after 1 June, 1522) ; 4to.

Undescribed border, eight rosettes on black ground spotted with white [160 × 116 ; opening, 101 × 66], also used in "Haimliche Anschlag des Türckischen Kaysers," 1523, and Locher, "Vom Aue Maria Leuthen," 1524.

33. [LUTHER.] Ein mercklicher Sermon Von der gepurt Marie. (Augsburg) 1522 ; 4to.

Undescribed border, white arabesque on black ground, small rosettes in top corners [148 × 101; opening, 90 × 56]. Also used in Luther, "Ein sermo Am Erichtag in Pfingst feyertagen geprediget," 1522; Luther, "Ain predig am fünfften Sontage nach Ostern. Johannis xvi.," 1525; and "Das Salue regina, nach dem richtscheyt . . . ermessenn vnnd abgericht" (Linz, Krackowizer 49 (27), not in B.M.).

34. [STAUPITZ.] Vō der liebe gottes (Augsburg, after 1518) ; 4to. (W. 1148).

Undescribed title-border with *putti* riding on dolphins and sphinxes suckling young fauns, obliquely shaded background [165 × 125; opening, 93 × 68]. Repr. Hiersemann, Cat. 292, cover. Also used in Luther "Von menschen leren zu meyden," 1522; Luther, "Acht Sermon," 1523; Luther, "Acht Sermones," 1523; and Sachs, "Die Wittembergisch nachtigall," J. Gastel, Zwickau (1523. W. 2671).

35. [CASTENPAUR.] Artickel wider Doctor Steffan Castenpawr Eingelegt. M.D. xxiij. (Augsburg) ; 4to.

Undescribed border, black arabesque on white ground [169 × 126; opening, 77 × 60], also used in Castenbaur, "Sermon von Sterben," 1523, and Huberinus, "Ain tröstliche Sermō von der vrstendt Christi," 1525.

36. [DISTELMAIR.] Ain trewe ermanung, das ain yeder Christ selbs zu seiner seel hail sehe. (Augsburg) 1523 ; 4to.

Undescribed border, four blocks [top, 34 × 72; sides, 132 × 28; bottom, 38 × 126], white arabesque on black ground.

37. [DISTELMAIR.] Ain gesprechbüchlein von aim Xodtschneyder vñ aim Holtzhawer. (Augsburg) 1523 ; 4to.

Undescribed border, four blocks [top, 18 × 105; sides, 118 × 15; bottom, 21 × 104], white arabesque on black ground, also used in "Summarium der schödlichen tödtlichen gyfften, etc., gedruckt zu Hohensteyn durch Hanns Fürwitzig" (1523?); Hess, "Von disen nach geschriben Schluszreden, etc." (1524); Lindenmayer, "Ain kurtzer gründtlicher bericht, etc." (1524?); "Ain Christenliche betrachtung in der Mess" (W. 2787); Seb. Mayer, "Widerrüffung," 1524; Luther, "An die herren Deutschs ordens, das sy falsche keuschait meyden," 1524; "Supplication des Pfarrers zu sant Thoman aim ersamen Radt zu Strassburg uberantwort," 1524 (W. 3186); Hedio, "Von den Zehenden," 1525; Osiander, "Ain Sermon über das Evangelion Mathei am 17," 1525 (W. 3600).

38. [GERUNG.] Ain kurtze vnderweysūg wie man Got allain Beychten sol . . . durch Christoffen Gerung vonn Memmingen . . . Im jar M.D. xxiij quinto Septembris. (Augsburg) ; 4to.

Undescribed border, four blocks [top, 36 × 127; sides, 93 × 30; bottom, 37 × 127], white arabesque on shaded ground, also used in Luther, "Von anbeten des Sacraments," 1523; Luther, "Wie man ain menschen zum Christen glaubn tauffen soll," 1523. The top and bottom pieces were used in Xenophon, "Der Teutsch Cicero," and Köbel, "Offenbarung," 1540.

39. [WESTERBURCH.] Vom Fegfewer. (Augsburg) 1523 ; 4to.

Undescribed border, white ornament (sun, shells, masks, foliage and flowers) on obliquely shaded ground [173 × 123; opening, 55 × 55].

40. [MELANCHTHON.] Anweisung in die warhafftig haylig geschrifft gottes. S. Grimm, Augsburg, 1523 ; 4to.

Ornaments on title-page and large device of S. Grimm.

41. [BIBLE.] Psalter des küniglichen prophetten davids geteutscht (by Caspar Amman). S. Grimm, Augsburg, 1523 ; 8vo. (Seidl. 19, Rött. 32).

On back of title-page, David and Nathan [129 × 74]. On recto of last leaf, the small device of S. Grimm. Six pages are surrounded by borders by Weiditz each composed of four blocks.

42. [LUTHER.] Ain betbüchlin Der Zehen gepott. Des Glaubens. Des vatter vnsers. Vnd des Aue Marien. D. Martini Lutheri (J. Schönsperger, jun., Augsburg) 1523 ; 8vo. (Weller 2498, not mentioned by Rött.).

Sig. a 6 v. Moses holding the tables of the law [85 × 58], not mentioned by Rött.
Sig. D 1 v. The Trinity, as in "Der Gilgengart."

43. [REGIUS.] Ain kurtze erklärung etlicher leüffiger puncten. Augsburg, 30 July, 1523 ; 8vo.

On title-page, border with dog seizing a hare, from "Devotissimae meditationes."

44. [IESUS CHRIST.] Ein andechtige betrachtūng des leydens vnsers herren Ihesu Christi an dem hailigen creütz hangende, etc. (Augsburg), 1523 ; 4to.

Title border undescribed, white ornament on black ground [171 × 123; opening, 83 × 162], also used in "Ain Christenlich ansehen vnnd ordnung von den Ersamen Burgermayster vnnd Radt . . . der Statt Zürich" (Augsburg), 29 Sept., 1523 (W. 2741), and Luther, "Von zwayerlay menschen," 1523. On back of title-page, the Crucifixion from Rött. 28.

45. [BIBLE.] Allegoriae Psalmorum (by Ottomarus Luscinius). S. Ruff for S. Grimm, Augsburg (August), 1524 ; 8vo.

Border (four blocks) on title-page, and initials from three alphabets.

46. [BIBLE.] Der Psalter des kinigs vñ propheten Davids. S. Ruff for S. Grimm, Augsburg, August, 1524 ; 4to.

Numerous initials from various alphabets. Ornamental border (four blocks) round printer's mark on last page.

47. [SCHATZGER.] Von dem waren Christlichen leben in wem es stehe. (Augsburg) 1524 ; 4to.

On title-page, Christ on the cross, from "Devotissimae Meditationes," 1520.

48. [BIBLE.] Das New Testament Deutsch. H. Steiner, Augsburg, 1529 ; 8vo.

Fol. 103. Annunciation to the shepherds, copy [92 × 70], *see* Rött. 30. Facing fol. 1, the Stem of Jesse [94 × 71], belonging to the roughly cut set (copies) described by Rött. under nos. 28 and 30.

49. [VEGETIUS.] Flavij Vegetij Renati vier bücher der Ritterschaft. H. Steiner, Augsburg, 1529 ; fol. (Muther 1071).

On the title-page a copy [133 × 112] of the cut used in Ciceros "Officia," fol. 83 (CA. FABRICIVS).

50. [AREZZO.] Marius Aretius. Dialogi. H. Steiner, Augsburg, 30 Aug., 1530 ; 8vo. (Rött. 36).

E 4. The Planet Sol [79 × 47].

51. [LOBERA DE AVILA.] Vanquete de nobles cavalleros. H. Steiner, Augsburg, 31 Aug., 1530 ; 4to. (Muther 895 ; Rött. 37).

Seven cuts by Weiditz:—
(1) Sig. K 1 = "Trostspiegel," i, 4. (2) Sig. S 1 = Diagram for bleeding, new. (3) Sig. S 2 = "Trostspiegel," ii, 120 v. (4) Sig. S 4 = "Trostspiegel," ii, 116, but the cut is here in an earlier state. (5) Sig. T 3 v = "Trostspiegel," ii, 3 v. (6) Sig. V 1 = "Trostspiegel," ii, 138 V. (7) Sig. X 1 = Ficinus (p. 149, no. 5, title-page). The cut on Sig. T 4, surrounded with borders by Weiditz, is a copy of part of the cut in "Trostspiegel," ii, 105 v (mentioned by Rött., p. 74).

52. [ALCIATUS.] Emblematum liber. H. Steiner, Augsburg, 6 April, 1531 ; 8vo.

On title-page, the border from F 5 of "Devotissimae Meditationes." Also used in the first edition of Alciatus, 28 Feb. 1531 (Rött. p. 76). Several small borders in the book are in the manner of Weiditz.

53. [CICERO.] Officia M. T. C. H. Steiner, Augsburg, 29 April, 1531 ; fol. (Muther 879 ; Seidl. 13 ; Rött. 43).

The second edition, with the same cuts as the first excepting certain initials and ornaments. The anonymous cut on fol. 71 v is now printed with the text instead of being pasted over another.

54. [BUSTETER.] Ernstlicher Bericht, wie sich ain Frume Oberkayt . . . . halten sol. H. Steiner, Augsburg, 17 May, 1532 ; 4to. (Muther 1086).

On the title-page an anonymous copy [119 × 111] of part of the cut in "Trostspiegel," i, 116 v.

55. [VOGTER.] Ain nutzlich vnnd notwendigs Artzney Büchlin. P. Ulhart, Augsburg, n.d. ; 4to. (Muther, no. 1082, describes Steiner's edition of 1531).

On the title-page an anonymous copy [100 × 112] of part of the cut in "Trostspiegel," ii, 120 v. Another book in which this copy occurs is mentioned by Rött. (p. 75).

56. [BARLETIUS.] Des Herrn Georgen Castrioten genañt Scanderbeg Ritterliche Thaten. H. Steiner, Augsburg, 21 Feb., 1533 ; fol. (Muther 1090).

Ten cuts (excluding repetitions) from "Trostspiegel," and one (fol. 169) from "Officia" (fol. 83).

57. [VEGETIUS.] Flauij Vegetij Renati Vier bücher der Ritterschaft. H. Steiner, Augsburg, 1534 ; fol. (Muther 1103).

On the title-page the cut, dated 1519, from "Trostspiegel," i, 118 v.

58. [BIBLE.] Biblia beyder Alt vnnd Newen Testaments Teutsch. H. Steiner, Augsburg, 1534 ; fol. (Muther 1096).

Contains David and Nathan, by Weiditz (Rött. 32), before the Psalter, and the Evangelists Matthew, Mark and Luke before their respective Gospels.

59. [BIBLE.] Biblia. Das ist die gantze heilige Schrifft Deudsch. H. Steiner, Augsburg, 1535 ; fol. (Muther 1104).

A copy [106×71] of David and Nathan before the Psalter. The four Evangelists at the beginning of the Gospels are by Weiditz.

60. [CICERO.] Der Teütsch Cicero. H. Steiner, Augsburg, 4 March, 1535 ; fol. (Rött. 45, edition of 1534).

Most of the illustrations are by Schäufelein and Breu. Seven by Weiditz are from the "Trostspiegel," five from Cicero's "Officia," five from Cicero's "Buch vom Alter," 1522, while three, Cicero writing (fol. 2), Cicero's birth (fol. 2 v), and Cicero's death (fol. 19 v), had not been used before. Some of the cuts by Breu (?) in this book are freely adapted from Weiditz. Compare fol. 136 with "Officia," fol. 20 v, fol. 135 v with "Trostspiegel," ii, 46 v, fol. 136 v with "Trostspiegel," i, 131, fol. 126 v with "Trostspiegel," i, 108, and fol. 123 with "Trostspiegel," i, 58 v. The table on fol. 134 v is, perhaps, adapted from "Trostspiegel," i, 19 v.

61. [WYLE.] Translation oder Deütschungen Nicolai von Weil. H. Steiner, Augsburg, 18 Feb., 1536 ; fol.

Fourteen cuts from "Trostspiegel," one from "Officia."

62. [PAULI.] Das Buch Schimpff vnnd Ernst genant. H. Steiner, Augsburg, 30 Oct., 1537 ; fol.

The same cuts as in the edition of 1535 (p. 144, no. 17).

63. [MELUSINA.] Die Histori . . . von der . . . schönen Melusina. H. Steiner, Augsburg, 1538 ; 4to. (Rött. p. 64, mentions the edition of 1539).

The cut on sig. A 3 v (repeated D 3 v) is from Plautus, 1518, K 1 v (Rött. 5).

64. [KOEBEL.] Glaubliche offenbarung, etc. H. Steiner, Augsburg, 1540 ; fol.

Sig. C 6 v. Charles V and the seven Electors, Rött. 23. *See* nos. 21, 22.

65. [BRUNI.] Historien der Rhömer krieg wider die Carthaginenser . . . durch . . . Leonhardum Aretinum beschriben. H. Steiner, Augsburg, 7 Oct., 1540 ; fol. (Muther 1115).

One cut from "Buch von dem Alter," five from "Trostspiegel."

66. [SACCHI.] (Platina) von der Eerliche . . . Wolust des leibs. H. Steiner, Augsburg, 14 March, 1542 ; fol.

Four cuts from "Trostspiegel."

67. [BOCCACCIO.] Die Gantz Römisch histori . . . verteütscht durch Christophorum Brunonem. H. Steiner, Augsburg, 12 June, 1542 ; fol. (Muther 1120).

Six cuts from "Trostspiegel," and five from "Officia."

68. [BRACELLUS.] Ein schöne Cronica vom Künigreich Hispania. H. Steiner, Augsburg, 18 Aug., 1543 ; fol. (Muther 1124).

Eight cuts from "Trostspiegel."

69. [VIVES.] Von Gebirlichē Thun vnd Lassen aines Ehemanns. H. Steiner, Augsburg, 1544 ; fol. (Muther 1125).

Eleven cuts (one used thrice) from "Trostspiegel."

70. [VIVES.] Von vnderweysung ayner Christlichen Frauwen. H. Steiner, Augsburg, 1 March, 1544 ; fol. (Muther 1126).

Twelve cuts from "Trostspiegel," one (fol. 25) from "Celestina," sig. L 7 v.

71. [BOCCACCIO.] Furnēmste Historien vnd exempel von widerwertigem Glück. H. Steiner, Augsburg, 27 Feb., 1545 ; fol. (Muther 1127).

Forty-four cuts from "Trostspiegel," three from "Officia," one (Cicero writing, fol 89 v) from "Der Teutsch Cicero," and one (Massacre of the Innocents [69 × 74], fol. 163), from "Devotissimae Meditationes."

72. [PONTHUS.] Von Adelischen Mannlichen Tugenten . . . Ritter Pontus (H. Steiner, Augsburg), 1548 ; fol. (Muther 1130).

Seven cuts from "Trostspiegel," one (the signed cut) from "Officia," and the "Theuerdank" illustration (no. 25) which Röttinger attributes to Weiditz.

73. [GOBLER.] Der Rechten Spiegel. C. Egenolff, Frankfort, March, 1550 ; fol.

Thirty-two woodcuts by Weiditz, chiefly from "Officia," some from "Trostspiegel."

74. SCHERTZ mit der Warheyt. C. Egenolff, Frankfort, March, 1550 ; fol.

Eleven cuts from "Trostspiegel" and one (Rött. 82) of the Strassburg period, first used in 1531.

75. [PETRARCH.] Zwei Trost bücher, Von Artznei beydes des guten vnd widerwertigen Glücks. C. Egenolff, Frankfort, January, 1551 ; fol.

Reprint of the cuts from "Trostspiegel," 1532.

76. [BIBLE.] Novi Testamenti Iesu Christi historia effigiata. Heirs of C. Egenolff, Frankfort, 1557, 8vo.

A reprint of the 1551 edition, except that on sig. g 7, a "Flagellation" by Schäufelein is substituted for that by Weiditz.

77. [PETRARCH.] Zwei Trost bücher, Von Artznei vnd Rath beyde im guten vnd widerwertigen Glück. Heirs of C. Egenolff, Frankfort, 1559; fol.

Reprint of the cuts from "Trostspiegel," 1532.

78. [BIBLE.] Postilla . . . per Ioannem Spangenbergium. Heirs of C. Egenolff, Frankfort, 1560; 8vo.

Two cuts (fol. 171, 185 v) from the upright series used in "N. T. hist. effigiata," 1551.

79. [BARLETIUS.] Des aller Streyttbarsten . . . Fürsten . . . Georgen Castrioten, genannt Scanderbeg . . . Ritterliche Thaten. W. Hahn and G. Rabe, Frankfort, 1561; 4to.

Eleven cuts, one used twice, from "Celestina," 1520.

80. [PETRARCH.] De rebus memorandis. Heirs of C. Egenolff, Frankfort, 1566; fol.

Four cuts by Weiditz. Fol. 1 = "Officia," 1531, fol. 63; 36 v = "Officia" 73; 67 v = "Trostspiegel," 1532, ii, 23 v; sig. T 5 v = "Officia" 17 v, with different verses (17 ll.) over the cut.

81. [SPANGENBERG.] Duodecim hymni ecclesiastici. Heirs of C. Egenolff, Frankfort, 1570; 8vo.

Nativity and Trinity from the upright series used in "N. T. hist. effigiata," 1551.

82. [PETRARCH.] Trostspiegel in Glück und Unglück. Heirs of C. Egenolff, Frankfort, 1596; fol.

Reprint of the cuts from "Trostspiegel," 1532.

83. [PETRARCH.] Trostbücher, Von Rath, That, vnd Artzney in Glück vnd Vnglück. J. Saur for V. Steinmeyer, Frankfort, 1604; fol.

Reprint of the cuts from "Trostspiegel," 1532.

84. [PETRARCH.] Trostspiegel in Glück und Unglück. Widow of J. Bringer for V. Steinmeyer, Frankfort, 1620; fol.

Reprint of the cuts from "Trostspiegel," 1532.

Doubtful.

85. [THURNMAIER.] Aventinus, Musicae rudimenta. J. Miller, Augsburg, 21 May, 1516; 4to. (Muther 1021; Pr. 10834; Rött. 2).

On the title-page, the author presenting his book to Duke Ernest of Bavaria [99 × 99]. Sig. D 2, four stringed instruments.
Rejected, rightly as I think, by Dr. Dörnhöffer (*Kunstgesch. Anzeigen*, 1904, p. 61).

86. [ARISTOTLE.] Acroases physicæ libri viii Joan. Argyropilo adiectis Ioan. Eckii adnotationibus. Grimm and Wirsung, Augsburg, June, 1518 ; fol. (Pr. 10873).

Arms of Ernest, Count Palatine [116 × 118] on title-page, perhaps by Weiditz. Also used on recto of last leaf of Aristotle, De Anima, etc., 17 March, 1520 (Pr. 10914).

87. [IOHANN, von Eck.] Elementarius Dialectice d. Joan. Eckii J. Miller, Augsburg, 26 Dec., 1518 ; 4to. (Pr. 10844 A).

On the back of the last leaf, D 6, the arms of Eck, Rött. 50, also used separately as a bookplate. According to Nagler, the same woodcut occurs in the edition of 12 Feb., 1517. The British Museum copy of that edition (Pr. 10838) has a blank page at the end.

Rejected by Dr. Dörnhöffer (*loc. cit.*, p. 64).

II. STRASSBURG PERIOD.

88. [BIBLE. Concordances]. Concordantz des Newen Testaments zu Teütsch. J. Schott, Strassburg, 17 June, 1524 ; fol. (Krist. 466 ; Schmidt ii, 85 ; Rött. 59).

Title-page [211 × 163] with four subjects from the Pentateuch.

89. [BIBLE.] *Ψαλτήριον προφήτου καὶ βασιλέως τοῦ Δαβίδ.* W. Köpfel, Strassburg, 1524 ; 8vo. (Rött. 61).

Title-border dated 1524 (repeated in 1528 edition), and device, Heitz xx, 17.

90. [BIBLE.] *Τῆς θείας γραφῆς παλαίας δηλαδὴ καὶ νέας ἅπαντα.* (Four parts in five vols.) W. Köpfel, Strassburg, 1524 (N. T. only), 1526 ; 8vo. (R. 68).

Four title-borders (that to N.T. described by R. under no. 67), and five different devices of Köpfel (Heitz xvi, 2–4, xviii, 8, 10).

91. [SCHATZGER.] Tractatus de Missa. U. Morhard, Tübingen, Jan., 1525 ; 8vo. (Steiff 100 ; Rött. 62).

Ornamental border, also used in [DOBNECK] Cochlæus, Pia exhortatio, Feb., 1525 (Steiff 101).

92. [BIBLE.] Das neüw Testament, Recht gründtlich teutscht. J. Knoblouch, Strassburg, 1525 ; fol. (Muther 1545 ; Krist. 430 ; R. 63).

Twenty illustrations to the Apocalypse, after Holbein. Three of the copies are in the same direction, the rest reversed, wholly or in part. Twenty of Holbein's 21 original blocks (first printed by Wolff at Basle in 1523) were used by Knoblouch in his folio N.T. of 1524. The illustration to ch. 19, fol. 193 v. of that edition, does not appear in 1525; on the other hand, the latter contains one subject, the second illustration to ch. 6, fol. 185, which is not in the edition of 1524; it is also after Holbein. Röttinger's note on this book is misleading, as he has confused the 1528 edition, which contains 16 reversed copies by another hand after Holbein, with the 1524 edition, which contains the Holbein cuts themselves.

93. [HOMER.] ΟΔΥΣΣΕΙΑ. *Βατραχομυομαχία. ὕμνοι.* W. Köpfel, Strassburg, *Μηνὶ ἐλαφηβωλιῶνι* (March ?), 1525 ; 8vo.

Title-border with subjects from the Odyssey, R. 66, and two devices of Köpfel. The border was repeated in the editions of 1542 and 1550 (not 1534).

94. [HOMER.] ΙΛΙΑΣ. W. Köpfel, Strassburg, *Μηνὶ γαμηλιῶνι* (August ?), 1525 ; 8vo.

Title-border with subjects from the Iliad and two devices of Köpfel. The border was repeated in the editions of 1534, 1542 and 1550.

95. [HUTTICHIUS.] Imperatorum Romanorum Libellus. W. Köpfel, Strassburg, 1526 ; 8vo.

The second edition, containing a Bacchanalian title-border and medallions of emperors, some of which are attributed to Weiditz by Röttinger.

96. [BUCER.] Vergleichung D. Luthers vnnd seins gegentheyls, vom Abentmal Christi. W. Köpfel, Strassburg, 1528 ; 8vo.

The same border as in no. 90.

97. [DIOSCORIDES.] Pharmacorum simplicium, reiq' Medicæ Libri VIII. Io. Ruellio interprete. J. Schott, Strassburg, 28 Aug., 1529 ; fol. (Rött. 75).

Title-border and five initials with biblical subjects.

98. [NACHTIGALL.] Seria Iocique dulcissimo literarū Mecænati D. Antonio Fuggero ab Ottomaro Luscinio .... congesta. (Strassburg, 1529) ; 8vo. Panzer vi, 117, 807.

Title-border, repeated sig. k 7, with the arms of the Fugger family. Repr. *Jahrb. d. k. preuss. Kunstsamml.* xxvi, 131, as Burgkmair.

99. [WEIDWERK.] Weydtwergk. C. Egenolff, Strassburg, May, 1530 ; 4to.

Hunting, fowling and fishing. [84 × 117.]

100. [BRUNFELS.] Herbarium (Kräuterbuch). J. Schott, Strassburg, fol. (Rött. 77).

The following editions are in the library:—Latin, Tom. i (Herbarum vivae eicones), 1530, 1532, 1537; ii, 1531, 1536; iii, 1536, 1540. German, i, 1532; ii, 1537. Woodcuts of plants certified both by verses in the Latin editions and by the preface to the German as the work of the painter Joannes Guidictius or Hans Weyditz of Strassburg. Reduced copies of the cuts, in reverse, occur in the quarto German edition of 1539–40.

101. [BIBLE. Concordances.] Concordantiæ Maiores Bibliæ. J. Schott, Strassburg, 3 Sept., 1530 ; fol. (Schmidt ii, 115 ; Rött. 59).

Title-page [211 × 163] with four subjects from the Pentateuch.

102. [FECHTER.] Der Allten Fechter gründtliche Kunst. C. Egenolff, Frankfort, n.d. ; 4to.

Forty illustrations, from 33 different blocks, of fencers, wrestlers, etc. R. (no. 86) describes another edition.

103. [GUNTHERUS.] Guntheri Ligurinus, seu Opus De Rebus gestis Imp. Cæsaris Friderici I. J. Schott, Strassburg, 26 Aug., 1531 ; fol. (Schmidt ii, 118 ; Rött. 83).

Title-page [238 × 154] with the portraits and arms of Frederick I., Maximilian I., Charles V., and Ferdinand, King of Hungary.

104. [BOCCACCIO.] Compendium Romanae historiae. J. Frölich, Strassburg, 1535 ; 8vo. (Rött. 89).

Device of Frölich, swan and fiddle, Heitz, xxv, 1.

105. [BRANT.] Der Richterlich Clagspiegel. J. Albrecht, 23 Mar., 1536 ; fol.

On title-page, a judge trying a case [192 × 135]. Rött. 90.

106. [CUBE.] Kreuterbuch. C. Egenolff, Frankfort, Aug., 1536 ; fol.

Sig. b 6 v. An apothecary's distillery [49 × 120], undescribed.

107. [MENGENBERGER.] Naturbuch. C. Egenolff, Frankfort, Sept.. 1536 ; fol.

Fol. 10 v–11 v. The seven planets with the twelve signs of the zodiac [70 × 40], without borders, not described by Rött. Fol. 18. Horses, cattle, poultry, etc., from "Erziehung aller zahmen Thiere," 1530. Fol. 45 v. A garden, from "Von Lustgärten vnd Pflantzungen," Jan., 1530.

108. [DIOSCORIDES.] In Dioscoridis Historiam Herbarum certissima adaptatio. . . . Der Kreüter rechte warhafftige Contrafactur. J. Schott, Strassburg, 1543 ; fol.

Contains the majority of the cuts used in Brunfels' Herbal, with additions by another hand.

WOODCUTS BY WEIDITZ.

A.—AUGSBURG PERIOD.

I.—SACRED SUBJECTS. Nos. 1–52.

[1–43.]

SMALL ILLUSTRATIONS TO DEVOTIONAL BOOKS. Rött. 25, 27.

Two large series of woodcuts, of upright and oblong shape, were designed by Weiditz towards 1520 for the publishers Grimm and Wirsung. A number of these were published in "Devotissimae Meditationes de Vita Jesu Christi." Selections from the remainder were used sparingly by Steiner during the following twenty years, but the majority saw the light for the first time in 1551,[1] when they were published by Egenolff at Frankfort in two books, "Novi Testamenti, Jesu Christi Historia effigiata," and "Sanctorum et Martyrum Christi Icones." The set here described includes many early impressions without text, the date of which cannot be determined.

A.—UPRIGHT CUTS [*c.* 86 × 52].

1. THE FLIGHT INTO EGYPT.

2. THE REPOSE IN EGYPT. "INFANTIA CHRISTI" (N.T. Hist.).

3. CHRIST ON THE MOUNT OF OLIVES.

4. THE BETRAYAL OF CHRIST.

5. CHRIST LED AWAY FROM GETHSEMANE.

6. CAIAPHAS RENDING HIS ROBES.

7. PETER DENYING CHRIST.

8. CHRIST BEFORE PILATE.

9. CHRIST BEFORE HEROD.

10. PILATE WASHING HIS HANDS.

[1] Röttinger mentions (p. 77) Egenolff's "Kleyne Bibel" of 1549 (Berlin, Munich) as containing fourteen of the cuts which appeared in the Historia.

11. CHRIST APPEARING TO MARY MAGDALEN.

12. MATER DOLOROSA.

13. THE ASSUMPTION OF THE VIRGIN.

14. THE AUXILIARY SAINTS.

15. THE TEMPTATION OF ST. ANTONY.

16. ST. CHRISTOPHER (called Bonifacius in the "Icones").

17. ST. ULRICH.

18. ST. CATHERINE OF ALEXANDRIA.

19. THE ECSTASY OF ST. MARY MAGDALEN.

20. CONFESSION.

21. THE "CONFITEOR" AT THE MASS.

22. ADORATION OF THE BLESSED SACRAMENT.

23. THE LAST JUDGMENT.

24. HELL.

Nos. 1–11 and 13–15 are early impressions with the verso blank; nos. 12 and 16–24, on thinner paper, are from the "Icones," 1551.

In the inventory of 1837.

Nos. 1, 3, 4, 7, 9, 10, 12 were used in "Devotissimae Meditationes," 1520; no. 18 in "De Anima," 1520. The remainder were first published by Egenolff.

B.—Oblong Cuts [*c.* 69 × 74].

25. THE ADORATION OF THE MAGI.

26. THE CIRCUMCISION.

27. THE MASSACRE OF THE INNOCENTS.

28. THE NATIVITY OF THE VIRGIN.

29. ST. AUGUSTINE.

30. THE MASS OF ST. GREGORY.

31. THE BEHEADING OF ST. JOHN THE BAPTIST.

32. ST. JOHN THE EVANGELIST DESCENDING INTO THE GRAVE.

33. THE MARTYRDOM OF ST. LAURENCE (signed).

34. THE MARTYRDOM OF ST. MATTHIAS.

35. ST. ROCH.

36. THE MARTYRDOM OF ST. STEPHEN.

37. ST. SIXTUS OR URBAN SURROUNDED BY OTHER SAINTS.[1] "Consortium Divorum" (Icones).

38. THE MARTYRDOM OF ST. AGNES.

39. ST. HELEN DISCOVERING THE TRUE CROSS.

40. ST. VERONICA.

41. A PROCESSION. "Exaudi" (Icones).

42. THE FUNERAL OF A BISHOP. "Exequiæ" (Icones).

43. VENERATION OF RELICS. "Reliquiæ" (Icones).

All are early impressions with the verso blank, except no. 25, which is from "Novi Testamenti historia effigiata," 1551.

In the inventory of 1837.

Nos. 25–27 were used in "Devotissimae Meditationes," 1520, no. 27 also in Boccaccio, "Furnemste Historien vnd Exempel von widerwertigen Glück," Augsburg, 1545 (fol. 163). Nos. 36, 41 and 43 were used in Polydorus Vergilius, "Von den Erfindern der Ding," Augsburg, 1537 and 1544. The remainder were first published in 1551.

[44–47.]

Larger Illustrations to Devotional Books. Rött. 28–30 (Copies).

Röttinger describes ten cuts [c. 91 × 70] belonging to this series, which is somewhat rough in execution.[2] The order of subjects is as follows :—

1. David and Bathsheba.
2. The Annunciation.
3. The Angel appearing to the Shepherds.
4. The Circumcision.
5. The Flight into Egypt.
6. The Crucifixion.
7. Pentecost (Rött. 29).
8. The Trinity and the Blessed Virgin in Heaven.
9. The Virgin standing on the Crescent.
10. The Martyrdom of St. Vitus (properly St. John, "ante portam Latinam").

[1] According to Cahier, "Caractéristiques des Saints," p. 722, it was the custom in some German dioceses to bless the new grapes on St. Sixtus' day, Aug. 6th. Cahier, however, had never seen a representation of this saint with grapes as his emblem, and the pope with grapes, represented in many South German pictures, is commonly explained in that country as St. Urban. The other saints recognisable in this group are SS. Andrew, Oswald (with a raven holding a ring) and Clara. The reason for their association is obscure. In three cases the saint's day falls in August, but that does not apply to St. Andrew.

[2] For another connected with them, *see* p. 154, no. 48.

The cuts are found scattered about various books ranging from 1523 to 1558. The four represented here are from "Sanctorum Icones," 1551. They are copies of originals, much finer in execution, which have not hitherto been described. These cuts, nineteen in number, appeared in the Horae printed by S. Sylvius for P. Roffet, Paris, 1527, described in Part 4 of the General Catalogue of J. and J. Leighton, no. 2598, with a reproduction of the cut of David and Bathsheba. The book is now in the library of Mr. C. W. Dyson Perrins, of Malvern, who was so kind as to lend it to me for study.

The subjects are as follows:—(1) David and Bathsheba; (2) Stem of Jesse; (3) Annunciation; (4) Visitation; (5) Angel appearing to the Shepherds (the original has 'excelsis,' the copy 'exelsis'); (6) Adoration of the Shepherds; (7) Adoration of the Magi; (8) Circumcision; (9) Flight into Egypt; (10) Raising of Lazarus; (11) Christ on the Mount of Olives; (12) Crucifixion; (13) Pentecost; (14) The Trinity and Blessed Virgin Mary in Heaven (the two lowest persons r. are in the original a pope and a cardinal, in the copy they have no attributes); (15) Coronation of the Virgin; (16) The Virgin as Queen of Heaven, standing; (17) Our Lady of the Seven Sorrows; (18) St. John, "ante portam Latinam" (the copy is called St. Vitus in "Sanctorum Icones"); (19) Mass of St. Gregory.

Alterations in several of the German copies are due to Protestant objections. French copies in reverse of nos. 1–9, 11–13, 15 and 17 are found in various editions of Regnault's Sarum Horae, 1530–1536; a few of these copies also occur in the "Great Bible," London, April, 1539. The Horae of 1527 also contains the originals of seven of the ten cuts illustrating the Commandments, of which copies appeared in Luther's "Betbüchlein," 1523 (Rött. 28).

44. DAVID AND BATHSHEBA.

45. THE CRUCIFIXION.

46. THE TRINITY AND THE BLESSED VIRGIN IN HEAVEN.

47. THE MARTYRDOM OF ST. VITUS.

In the inventory of 1837.

[48, 49.]

Illustrations surrounded by Borders. Rött. 31.

These two cuts [124 × 83] have borders containing birds, flowers and insects, in the style of the borders used in "Devotissimae Meditationes." Here, however, the border is not a *passe-partout*, but cut on the same block as the subject. These cuts are only found in "Sanctorum Icones."

48. CHRIST APPEARING TO MARY MAGDALEN.

49. THE VIRGIN MARY STANDING, SURROUNDED BY EMBLEMS (speculum, fons, rosa, lilium, hortus conclusus, porta, turris, etc.).

In the inventory of 1837.

50. THE FIVE WOUNDS OF CHRIST.

[71 × 67 (cut).] German text on the back, from the translation of the "Devotissimae Meditationes," entitled "Gebet vnd betrachtungen des lebens des mitlers gotes .... Jesu Christi," Grimm and Wirsung, Augsburg, 15 Jan., 1521; 8vo.

In the inventory of 1837.

51. ST. ULRICH DEFEATING THE HUNGARIANS ON THE LECHFELD. 1520. B. vii, 286, 74. P. iii, 278, 109. Seidl. 8. Rött. 18. Muther, "Verz. d. Werke H. Burgkmair's," 500.

St. Ulrich on horseback, in episcopal vestments, with a nimbus of rays round his head, is seen from the back, with his face in profile to r. He raises his r. hand to receive a cross which an angel is bringing to him. The Emperor Otto I., also on horseback, is seen r., looking up at the angel. On either side are standards, one with the arms of Kyburg[1] and another bearing an angel l., and that of the empire, with the rampant horse of the Saxon line, r. In the foreground a hand-to-hand fight is going on between Germans and Hungarians, the latter being in the XVI century national costume.[2] On a shield l. is the date 1520.

[168 × 127.] A rather late impression, cut close to the border.

In the inventory of 1837.

Attributed by B. to Cranach, and by P. to Burgkmair. There were at least two different editions with German text. The Dresden impression, on a sheet measuring 360 × 230 mm., is headed "Sant Ulrichs Schlacht | So an dem 16 . tag desz Hewmonats in dem 955 Jar auff dem | Lechfelt wider die Ungern beschehen." Below the woodcut are fourteen and a half lines, beginning "Als man zalt nach der geburt Christi 955 . Jar, etc." The cut itself is enclosed in a *passe-partout*, with scrolls, birds and fruit [246 × 225]. The (later) Berlin impression is headed "S. Ulrichs Schlacht." Below the woodcut are sixteen and a half lines of text, beginning "Als man zehlt 955 Jahr .... Die Schlacht ist geschehen den 10 Augusti an S. Lorentzen tag in obgeschribnen Jahr, etc." This is the edition described by Röttinger, who mentions impressions at Munich, Nuremberg and Vienna (Albertina). It is also in the Huth collection. A late impression at Coburg has the address, "Gedruckt zu Augspurg bey Andream Aperger, 1624." A copy, by HS, appeared in Meisterlin's Chronicle, M. Ramminger, Augsburg, 1522.

The text states that the cross brought to St. Ulrich by the angel was still preserved in his monastery at Augsburg,[3] and mentions among the slain Duke Conrad of Worms, son-in-law of Otto, Diebaldus, Count of Kyburg, St. Ulrich's brother, and Reginbaldus, Duke of Suabia. The woodcut is closely allied to the contemporary "Trostspiegel" illustrations. The same subject is represented in the "Sanctorum Icones" (no. 53, wrongly called Bonifacius).

52. THE VIRGIN AND CHILD ENTHRONED, BETWEEN SS. CORBINIAN AND SIGISMUND. P. iii, 201, 243.

On the canopy over Mary's head is the inscription · AVE · GRACIA · PL. The names of the two saints are inscribed in full at the foot of the print. At St. Corbinian's foot is his emblem, a bear which killed his mule, and which he compelled as a punishment to carry the mule's pack. At St. Sigismund's feet are the arms of Burgundy. At the Madonna's feet are the arms of the diocese of Freising, and of the Bishop, Philip, Count Palatine (1481–1540).

[234 × 191.] Good impression, on the back of the title-page of "Scamnalia s'm ritum ac ordinē ec- | clesie & diocesis Frisingēn. | Pars estiualis," P. Liechtenstein for J. Oswalt, Venice, 1520; fol. Over the cut are three lines of text beginning "Regina celi letare All'a." The same woodcut was used in "Missale s'm ritum et

[1] *Cf.* the arms given to St. Ulrich on Beck's two cuts in "Uldarici, Symperti et Aphrae Historiae," 1516. For Kyburg, *see* the Triumphal Arch.

[2] *Cf.* "Trostspiegel," i, 23, "Sanctorum Icones," 67.

[3] I am informed by Mr. Peartree that the cross is still (1904) in St. Ulrich's church, preserved in a case of 1492, with niello ornament.

ordinē ecclesie et diocesis Frisingen.," also printed by Liechtenstein for J. Oswalt in the same year (Weale, "Cat. Miss.," p. 71; Rivoli, "Les Missels imprimés à Venise," p. 146). In both cases the large cut of the arms of the Bishop of Freising (below, no. 138) is printed on the recto of the leaf.

Collection: Cornill d'Orville (blue stamp).

Purchased at the Cornill d'Orville sale, 1900.

Attributed by P. to Dürer. This cut has not hitherto been ascribed to Weiditz, but I am convinced that it is his work, and any difficulty which may be felt in recognising his style is occasioned partly by the unusual scale of the figures. The resemblance is more obvious in the reduced reproduction on p. 147 of the Duc de Rivoli's book. Attention may be called to two small but characteristic details, the sun on St. Corbinian's mitre and the hatching along a fold of the drapery, exemplified in the robes of both saints.

† THE VIRGIN STANDING, ON THE CRESCENT, IN AN ARCHITECTURAL FRAME. 1521.

The Virgin, to l., standing, with a crown of stars, and holding the Child on her r. arm, is copied in reverse from Dürer's engraving of 1508 (B. 31). The faces and hands are clumsy and expressionless, and this portion of the woodcut is hardly to be attributed to Weiditz; the figure is drawn on a block of irregular shape inserted within the architectural frame, which is the most important part of the woodcut and certainly by Weiditz. The round arch, supported by double columns, under which the Virgin stands, is flanked by walls containing four niches, which hold the Evangelists and their emblems. The lion of St. Mark and the ox of St. Luke (who carries a picture of the Virgin and Child) project beyond the architecture. Over the flanking walls are two *putti* carrying cressets, riding upon dolphins. The round arch is surmounted by a pediment, containing a figure of Justice as a man enthroned, holding sword and scales; a lion crouches at his feet; there is a goose l. and a fox r. The whole structure rests upon a socle in three compartments, with bas-reliefs; l. a naked man seated on the ground, another riding; in the middle a tablet with the date 1521, carried by a triton and a nereid; r. two men sacrificing to an idol. On the lower margin is the address, "Gedruckt tzů Augspurg durch Jobst de Necker fürmschneider," printed with movable type.

Photograph (reduced) of the only known impression [341 × 223] in the Ducal Museum, Gotha. *See Mitt. d. ges. f. vervielf. Kunst*, 1905, p. 67.

The attribution to Weiditz is my own. His style is easily recognised in the four Evangelists (compare especially the angel of St. Matthew with SS. Agnes and Lucy in the "Icones"), but the architecture and ornament are also characteristic (compare, especially, "Trostspiegel" ii, 176, and the portrait of Charles V, no. 54).

† THE VIRGIN AND CHILD, AFTER BURGKMAIR.

B. vii, 203, 12. Rött. 49.

Facsimile from Lippmann's "Engravings and Woodcuts by Old Masters," x, 38 (= i, 39).

Dr. Röttinger is inaccurate in his account of this woodcut. Weiditz has added not only the pilaster, but the Madonna's throne, with the griffin near her r. arm, also the scroll with inscription in front. Moreover, the whole woodcut is a copy, whereas Rött. speaks as if Weiditz had merely added decoration to an existing block. B. 9 appears to be the true original by Burgkmair.

II.—PORTRAITS, HISTORICAL AND OTHER SECULAR SUBJECTS. Nos. 53–57.

53. MAXIMILIAN I IN AN ARCHITECTURAL FRAME, AFTER DURER. 1519. B. vii, 162, 153.

See Vol. I, p. 335, no. 141.

† CHARLES V.[1]

First block. First state.

The young King of Spain is drawn half-length, three-quarter face to l., wearing a wide-brimmed hat, turned up and trimmed on the under side with ribands, to which a medallion, containing a nude child seated, is attached. Over a shirt edged with a diaper pattern containing fleurs-de-lis he wears a coat of brocade with slashed sleeves, and over this a mantle of brocade with slit sleeves, trimmed with ermine, and the collar of the Golden Fleece. In his r. hand he holds a pomegranate. His hands rest on a parapet, from which a carpet falls without a fold, 75 mm. wide. Over the hat is the (xylographic) title, "Karolus . Rex . Hispanie." The portrait is flanked by columns with pseudo-Corinthian capitals and shafts fluted half-way up, resting on socles with bas-reliefs in imitation of the antique, representing l. two naked boys mounted on a horse, and r. a naked lad with long hair brandishing a whip with two lashes. The abacus of each column is decorated with a flower, that on the l. side having five petals, the other six. The columns support a flat ceiling shaded with horizontal lines. On the base of each column stands a boy-genius; the boy l. carries a cresset on a long pole, the other blows a trumpet.

The block described above measures 215 × 198 mm., not counting the projection of the carpet below the border-line. Above it are the royal arms of Spain[2] on an escutcheon in the grasp of an eagle, flanked by cornucopias containing pomegranates; a bow l. and a sheaf of arrows r. are suspended from the cornucopias. This design is cut on a separate block without border [112 × 195]; the tail of the eagle impinges slightly on the large block, from which a small piece has been cut away.

[1] Collotype from the impression of this state at Dresden.
Presented by Mr. W. Mitchell, 1895.
[Sheet, 375 × 200.] At the foot of the large block, on either side of the projecting carpet, is an inscription printed in ten lines:—"Karolus vō gottes genadē Künig in Hispanie ein gewaltiger her vñ küng vō viij künig reich zu Castilia zu Leō zu Arragoni zu Cicilie zu Granaden zu Toledo zu Galicie zu den fünzehē hundert inszselē her vō Valncie vō sardonie vō Catalonie vō Bisgnaye grafe zu Rossillon ein gewaltiger her vnd künig in Cicilie ober Rome Napples poellien hertzog zu Callabre künig zu Jerusalem ein gepornner Ertzhertzog in Osterreich vñ zu Burgundy zu Lothreich zu Steir zu Brabandt zu Carinthe zu Cran zu Tyrol zu Limburg zu Lutzēburg zu Gelder graf in flander zu Habspurg zu Phyritte zu Kyburg zu Arthois zu Burgundy pfaltzgraf zu Hennegaw zu Holand zu Seeland zu Namen zu Sütphen

[1] On the various versions of this portrait *see* C. Dodgson, "Eine gruppe von Holzschnittporträten Karls V um die Zeit der Kaiserwahl," Vienna *Jahrbuch*, 1905, xxv, 238.

[2] Per pale; dexter quarterly, Castile, Austria, Burgundy (lilies), Burgundy (three bends); sinister quarterly of six, Leon, Aragon, Sicily, Granada, Austria, Alsace; over all an inescutcheon, per pale, eagle of Tyrol and lion of Burgundy.

Marckgraff des Heiligen Römischen Reich vnd zu Burgaw Lantgraff in Elsas herr von Friesland bis auff die Windische Marck zu Portenaw zu Salin zu Mechelen etc. ¶ Item diese gebildnus ist gemacht nach seiner gestalt 1518.

A reproduction of the Dresden impression, from a line block, appeared in the Dürer Society's first portfolio. Another impression of the same state, but with variations in the text, is at Bremen.

There is a second state of this portrait at Berlin (238–1884). Above the square block, which is the same as in the Dresden impression, is an oblong block [117 × 197] in quite a different style, not connected with Weiditz, which contains a griffin supporting the imperial arms, flanked by lions supporting the arms of Spain, Sicily, etc., and carrying standards with a bow l. and sheaf of arrows r. Below, inserted in the block on either side of the carpet, are two blocks each containing three escutcheons, viz., l. Dalmatia, Croatia, Bosnia, r. Seville, Galicia, the 1500 islands. A fragment of this state, containing only the upper block and a piece of the portrait itself, is at Wolfegg.

The portrait was formerly attributed both at Dresden and Berlin to Dürer, under whose name Bartsch (app. 41), Heller (no. 2161) and Passavant (no. 334, b, c) described a later copy (*see* below, no. 54a). On the attribution to Weiditz, *see* p. 171.

† CHARLES V.

Second block. First state.

The attitude and the costume, with the exception of one detail, are the same as on the first block. A piece has been added to each end of the hat, making the outline convex instead of concave. There is a much more important difference in the treatment of the face. The outlines are no longer so round and youthful, and the artist has evidently attempted to make the king look a year older by adding lines to the face. In the first block there is no shading on the face except to model the outlines of eyelids, lips and chin. In the second the brow is shaded with slanting strokes over the r. eye, which are continued down the ridge of the nose; the nose throws a shadow on the r. cheek, and the l. cheek is carefully modelled. The neck is also more fully modelled. Below the hands we now see the upper surface of the parapet, instead of the front only, and the carpet, which has a different border, though the same pattern in the middle, is 120 mm. wide and is sharply bent where it falls over the edge of the parapet. It no longer projects beyond the border-line, which is continued without interruption along the bottom of the block, the spaces under socles being shaded. The architectural frame remains the same as far as the capitals of the columns. The latter no longer support a flat ceiling, but a round arch springs from them, ornamented with a moulding formed of SS, studded at intervals with projecting bosses in the form of rosettes.[1] From two of the latter a garland of pomegranates and leaves is suspended, and the bow and sheaf of arrows hang by cords from the garland. The eagle grasping the Spanish shield (with different quarterings[2]) is poised in the middle. Beneath it, over the king's hat, is his device, the Pillars of Hercules, with the motto Noch Weiter. The angles outside the round arch have ornament imitating a recessed frame.

Photograph of the impression in the Albertina.

[Cut, 318 × 199.] On the lower margin are printed the titles of Charles, in 7⅛ lines:—¶ Von gottes genaden wir Karoll Römischer Künig zu Hispanien Kastilien

[1] To be compared with the boss in the middle of a buckler in the woodcut, B. vii, 203, 12 (*see* Rött. 49), and "Trostspiegel," i, 24.

[2] Divided by pale; dexter quarterly, Castile, Leon, Sicily, Jerusalem; sinister, Austria and Burgundy.

Leon Arigon Cecilien Granaden Napols | Nauarra Cauarien der Siben Insel Maiorca Sardenien Gallicien Valencia Boncue Morcue Toleiden Corsica Iherusa | lem Oran Malcabi In affrica Hungern Dalmacien Croacien etc. Künig Ertzhertzog zu Osterreych Hertzog zu Burgundi zu | Lottrigkh zu Brawant zu Steir zu Kerndten zu Krain zu Lymburg zu Lützelburg vnd zu Geldern Landtgraue Im Elsas | Fürst zu Schwaben Pfaltzgraue zu Habspurg vnd zu Henigaw gefürster Graff zu Burgundi zu Flandern zu Tyroll zu Kathe | lonię Rossellon zu Gertz zu Arthoys zu Holand zu Seland zu Phirdt zu Kyburg zu Namur vnnd zu Zütphen Marggraue des | hayligen Römischen Reychs der Ens vnd zu Burgaw Herr zu Fryszland auff der windischen margk zu mecheln zu Portenaw | vnd zu Salins etc.

This is the same cut as P. iii, 223, 334a, but a different edition. There is another impression, imperfect at the bottom, at Maihiugen, a third, coloured, without text, at Bremen.

54. CHARLES V. P. iii, 223, 334a. Pr. 10911.

Second block. Second state.

The same as the first state in all respects, except that the flower has been removed from the abacus of each of the columns.

[Sheet, 346 × 193.] On vellum, richly coloured and gilt, but mutilated, being cut on both sides and at the top, where everything beyond the round arch has been cut away. The last three letters of the word "Noch" and the l. pillar have also been cut away.

Purchased from Messrs. Colnaghi, 1862.

On the lower margin are printed, in the same type, that of Grimm and Wirsung, the titles of Charles in eight lines (mutilated on l. side):—Carl von gottes gnaden . Römischer Künig . zu Castillien Aragon Leon, bayder Sicilien Hierusalem Nauarren Granatē | (To)leten Valencien Gallicien Maioricarum Hispalen Sardinien Corduben Corsicen Murcien Giennen Algarbien Alge- | (ri)en Gibraltaren, auch der Insulē Canariē, Indien vnd des Lands Oceanischn Moers . etc. Künig . Ertzherzog zu Osterreich | (H)erzoge zu Burgundien, Lotreich . Brabant Steyr Kernthen Crain Limburg Lutzelburg . Geldren Calabrien Athenarum | (vn)d Nevpatrien . etc. Graue zu Flandern Hapspurg Tyrol Bartzalon . Arthois vnd burgundien . etc. Pfaltzgraue zu Henegaw | (Ho)land Seland Phyrt Kyburg Namur Rosillon Centhaniē vnd Zutphen . etc. Landgraue am Elsas . Margraue zu Burgaw (Or)istanen vnd Gocian . etc. des heyligen reychs fürst zu Cathalonien Schwaben vnd Asturien . etc. herre zu Frieszland, Bischay | Molinen . auff der Windischen marck zu Portenaw Salins vnd Mechelnn . etc. Jost de Negker zu Augspurg 1519.

The other portrait of Charles V. cut by Jost de Negker, P. iii, 297, 3, has nothing to do with this.

54a. CHARLES V. B. app. 41. H. 2161. P. iii, 224, 334b.

Copy of second block. First state, before Dürer's monogram.

The architectural frame has disappeared. The face and costume are copied pretty closely from no. 54, but the sleeves and mantle have been extended to fill the gap caused by the removal of the columns. The block is arched at the top, and within the border-line are, first, the xylographic title "Karolus . Rex . Hispanie" (copied from the first block, then the date 1519 and the imperial arms (copied from the second cut in Faber, Rött. 17, P. iii., 217, 303), flanked by shields,[1] from which the bow and sheaf of arrows are suspended. Over the hat are the Pillars of Hercules and motto "Noch Weiter," as in 54 (xylographic in both cases).

[305 × 174.] Old, but not very early impression. Watermark, an escutcheon containing a cross upon a triple mount.

Purchased from Messrs. Evans, 1858.

[1] Dexter shield, exactly the same as in the portrait dated 1518 at Dresden. Sinister shield, quarterly, 1 and 4 Apulia and Jerusalem, 2 and 3 Aragon.

Repr. (from an impression on bull's head paper) in the catalogue of Gutekunst's 59th auction, 1904, p. 33. On p. 35 of the same catalogue is reproduced yet another portrait of Charles, of the same type, from a book printed at Nuremberg by Hölzel in 1522 (Muther 1166). Here the mantle has been further prolonged, following the circumference of a disc which bears sixteen small escutcheons surrounding that of the empire. The second state of P. 334b, with Dürer's monogram inserted, is in Derschau.

In spite of the account given by Thausing[1] of a design by Dürer for a medal of Charles V, said to have been cut on wood in 1520, I do not believe that Dürer had anything to do with the group of portraits described above. In proportions and arrangement they are utterly unlike a design for a medal. Moreover, the woodcut after Dürer is described as having the name and arms of the Emperor arranged *above* the numbers 1 and 9, and a crown *between* the two pillars. No impression of such a woodcut appears to be extant. Thausing's theory that the woodcut here numbered 54a is the original which Jost de Negker copied in 54 is contradicted not only by the technical inferiority of the former, but also by its heraldic decoration, which betrays an acquaintance not merely with one but with both of the other blocks, and also with a third cut distinct from either, but drawn, on my theory, by the same artist.

That artist is Hans Weiditz. I base the attribution, as in the case of the portrait of Maximilian after Dürer, not on the actual portrait,[2] but on the decorative frame, which is an integral part of the woodcut and must have been drawn by the same hand.[3] The children on the bases of the columns, the fluted shafts, the cresset, the rosettes, the border of the carpet (in Jost de Negker's cut) are all in his taste—the children especially should be compared with those in the alphabet, Rött. 39—but the most significant detail is the pair of reliefs in imitation of the antique on the socles beneath the bases of the columns. These should be compared with "Trostspiegel," ii, 176, and the woodcut at Gotha described above. The tiny dots for eyes on the faces of the two boys l. and on the little figure in the medallion on the hat are also characteristic of Weiditz.[4]

The question then arises whether both the blocks, square and arched, are to be attributed to Weiditz, or whether one is a copy of the other. It is clear, as Dr. Dörnhöffer pointed out to me in 1900, that Jost de Negker's cut, in the Albertina and the British Museum, is superior to the other at Dresden, but it is also clear that the latter is the earlier version, for the text is dated 1518 and the face is more boyish. The characteristics of Weiditz appear in the square block. Not only are they preserved, but new features equally characteristic appear for the first time, in the arched block.[5] Of the actual portrait, however, the second version is superior to the first, and betrays the hand of Burgkmair. My conclusion is that the portrait drawn a second time in 1519, after the election of Charles as King of the Romans, is the joint work of the two artists.

The curtain below and the heraldic emblems above were now brought within the rectangular border-line. The eagle was retained, but more powerfully drawn, the pomegranates were arranged in a wreath, instead of cornucopias, the bow and sheaf of arrows were made to hang from the wreath, and the motto was added. The flowers at the top of the columns were retained at first, but removed by an afterthought in the second state. The fact that the round arch is an addition is betrayed by the survival of a thick stroke, representing the border-line of the square block, between the capital of the r. column and the border.

There is a progress observable in the three printed lists of titles which confirms this account of the order of origin. In the first block, Charles is called King of Spain; in the first state of the second block he is already called King of the Romans. In the first block eight kingdoms are expressly mentioned (after Spain); in the

[1] "Life of Dürer," E. T., ii, 158. Thausing's views are combated by Dr. Hebich (Berlin *Jahrbuch*, 1906, xxvii, 21 ff.) by a line of argument independent of my own but consistent with it.

[2] Weiditz seems to have drawn no original portraits from life.

[3] A parallel case is the woodcut of the Virgin and Child, B. vii, 203, 12, which is a close copy of Burgkmair's original woodcut (B. 9) with ornamental additions by Weiditz. *See* also p. 172, no. 55.

[4] *See* p. 150, no. 16.

[5] Bosses (*see* p. 169), ornament in spandrels (*cf.* "Trostspiegel," i, 41), tassels.

second, twenty-four kingdoms are mentioned (after Rome and Spain).[1] In the second state of the second block, three new duchies appear (Calabria, Athens, Neopatria); there are other changes, but the inscriptions on both states are much fuller than that which accompanies the first block.

In the copy, the bow and sheaf of arrows, copied closely from the second block, are suspended from shields, one of which reproduces exactly the quarterings of the shield on the first block, while the other is new. The title is copied from the first block, the device and motto from the second. The arms of the empire, supported by griffins, here introduced for the first time, are copied from an independent work of Hans Weiditz, the memorial tablet to Maximilian I (P. iii, 217, 303) in Faber's "Oratio Funebris," published 26 July, 1519 (p. 150, no. 13).

The real authorship of the portrait remains an unsolved enigma, for Weiditz can only have reproduced a drawing or miniature by another artist. Throughout 1518 Charles was in Spain.

† CHARLES V.

Photograph of the title-page (at Berlin) of Trithemius, "Von den sieben Geistern oder Engeln," H. Hölzel, Nuremberg 1522 (Muther 1166). *See* Dodgson, Vienna *Jahrbuch*, xxv, 243.

55. MARTIN LUTHER, after Cranach. 1520. Heller 655.

In the Augustinian habit, half length, standing, three-quarter face to r., holding in both hands an open book of which one corner is cut off by the border-line; it has a decorated binding and one leaf stands up loose. Behind Luther's head is a niche, and on either side a pilaster with ornament of candelabrum arrangement in outline on a white ground; in the middle of these candelabra are tablets containing the divided date, (l.) 15—(r.) 20. In a space below the portrait is the xylographic inscription:

ÆTERNA IPSA SVÆ MÆNTIS SIMVLACHRA LVTHERVS
EXPRIMIT AT VVLTVS CERA LVCÆ OCCIDVOS

This is followed by the date M.D.XXI., printed with type.

[168 × 115.] Good impression; on the back (recto of the leaf) is the following title: Doctor Martini Luthers antwort | auf Pfintztag, den . 18 . tag Aprilis, im̄ . 1521 . | vor Kay . Ma . vn̄ den Churfürsten | Fürsten vnd andern vil der | stend des Reychs of- | fenlich besche- | hen (Augsburg, 1521). This is the second of the books mentioned by Heller in which the portrait occurs.

Collection: Brentano (F. 50, blue).

Purchased at the Brentano sale, 1870.

55a. MARTIN LUTHER, after Cranach. 1520. Heller 655.

Second state.

The margin below the portrait which contained the inscription has been cut away, the height of the block being thus reduced to 149 mm.; the width, in this impression, is 116.

On a sheet [290 × 215] containing German text headed "Ain Christlich bekentnus oder Beycht ausz der hayligen geschrifft gezogen, wölche | der mensch Got täglich vnd offtmals ausz grundt seines hertzen thůn soll." The text opens with an initial O [16 × 14] from the smallest alphabet by Weiditz found in Steiner's books.

Purchased from Messrs. Graves, 1852.

[1] In the second state the Habsburg dominions of Hungary, Dalmatia and Croatia are omitted from the list of kingdoms, and the Spanish dominions are enumerated in greater detail.

On this and similar woodcut portraits of Luther *see* Flechsig, "Cranachstudien," i, 58, where it is shown that all are derived from the engraving of Luther in a niche, Lippmann 63, P. 8, which is itself a copy of an original engraving by Cranach, L. 61, B. 5. The attribution of this version to Weiditz is due to Dr. Röttinger, who communicated it to me in a letter of 17 September, 1906. The ornament on the pilasters is entirely in the style of Weiditz, to be compared, especially, with the woodcuts in Röttinger, no. 17 (1).

56. JOHANN, FREIHERR ZU SCHWARTZENBERG, after Dürer.
B. vii, 166, 157. H. 2178. P. iii, 174, 157. Nagl. Mon. i, 813, 1. Hirth, "Meisterholzschnitte," xi, xii. Rött. 43.

Bust, three-quarter face to r., in a hat, in a circle enclosed in a rectangular frame containing sixteen coats of arms and a device of two arms issuing from clouds, clasping hands. In the lower corner r. is a monogram, composed of I and B, which has generally been explained as that of the woodcutter, but should probably be read as Johannes Beiditz.

[191 × 129.] Placed between two narrow ornamental panels by Weiditz, on the back of the titlo of Cicero's "Officia," 1531.

In the inventory of 1837.

As Schwartzenberg died in 1528, aged 64, and his portrait was taken by Dürer at the age of 50, it follows that the lost drawing was made in 1514. The date of the woodcut is about 1520. This impression is from the first edition of the "Officia," 16 Feb., 1531; there are slight differences in the text as compared with that of April 29th. On the other books in which this portrait was used, *see* Nagler (*loc cit.*). Repr. Hirth, i, no. 504.

† MAXIMILIAN I HEARING MASS.
B. vii, 184, 31. H. 1889. P. iii, 207, 270 and 271, 99. Seidl. 6. Rött. 13.

From Lippmann's "Engravings and Woodcuts by Old Masters," viii, 43. Observe the arms of Grimm and Wirsung over the altar. The impressions with Latin text are, of course, earlier than the German edition issued by "Antony Formschneider zu Frankfurt," who merely reprinted older Augsburg blocks.

57. VIEW OF AUGSBURG. 1521. Seidl. 15. Rött. 38.

Large bird's-eye view of the city, printed from eight blocks. On a scroll at top is the (xylographic) title, SACRI RO. IMP. CIVITAS AUGUSTA VĪDELICORꝝ. Towards the r. is a richly decorated frame containing a printed inscription in twelve lines: SACRI ROMANI IMPERII URBS AUGUSTA VINDĒLICORUM . . . . . PACEM, CONCORDIAM, ET SECVRITATEM PRECATVR. Lower down on the same side is a smaller frame with printed inscription in nine lines, ending: Georgius Seld Civis & aurif. Augu. ob singularē in patriā pietatem mensurā posuit hācqz picturā absoluit. M.D.XXI. In a similar frame l. is a printed inscription in eight lines: Sigismundus Gryn̄ phisicus, & Marcus Vuir- | sung Cives August . Spectatiss. oībus bonis qui | aliquo Auguste urbis desiderio tenentur aut fa- | ma eius inclita ducunt̄, rem gratā facere uoletes | Quo vel absētes aut lōgo Interuallo semoti uoti | cōpotes effecti hacqz pictura ocl'os pascere pos | sint. Cōi Impensa assentiēte autore plurima ex- | cusserunt exemplaria Auguste. An. M.D.XXI. Below in the centre are the arms of Augsburg supported by two lions sejant, and at the top at the l. are three

large escutcheons with the arms of the empire and of the Spanish dominions of Charles V., quartered as in no. 54a, with the collar of the Golden Fleece.

[808 × 1936.] Good impression, uncoloured, slightly damaged.
In the Department of Printed Books (Maps). Acquired 1875.
Rare. There is another copy of the Latin edition in the Maximiliansmuseum, Augsburg, and one of the German edition in the Berlin Cabinet, both coloured. The latter has the title, DES HEILIGEN RÖMISCHEN REICHS STAT AUGSPURG.

58. A BOYS' SCHOOL.

Five pupils sit on two benches looking up at the teacher, who stands in a high pulpit, the front of which is decorated with an empty shield surrounded by a wreath. An older pupil sits by himself r. under a round window, and a boy in the foreground is being birched.

[155 × 95.] Late impression, no text on the back.
In the inventory of 1837.
In the style of the Cicero cuts; it was probably designed to form part of the "Officia" series, but was not used. *See Mitteilungen der Gesellschaft für vervielfältigende Kunst*, 1905, p. 68, no. 12. A similar impression is in the Hofbibliothek at Vienna.

III.—ILLUSTRATIONS FROM THE "TROSTSPIEGEL."

Nos. 59–80.

See p. 144, no. 15. These, with the exception of one early proof, are loose cuts from the "Trostspiegel" itself or later books, or in some cases quite late impressions, which happen to be in the Department. Many of these, though originally intended for Petrarch's "Trostspiegel" (called here "P."), were first used in Cicero's "Officia" (called "C."), or Justin (called "J.").

59. A CALCULATOR AND A SIBYL. C. 27 v.; P. i, 7.

[97 × 156.] Sharp, early proof on white paper; watermark, bull's head.
In the inventory of 1837.
I have seen in the collection of Mr. Huth a similar proof, in brilliant preservation, of the cut attributed by Bartsch (vii, 188, 39) to Dürer, which occurs in the "Trostspiegel," i, 5 v.

60. A GENEALOGICAL TREE. C. (16 Feb., 1531, only) 71 v.; P. i, 17.

61. A MAN ASLEEP L.; VARIOUS COMBATS R. C. 51 v.; P. i, 24.

62. A PAINTER'S STUDIO. C. 35 v.; P. i, 51 v.

63. A MAN RECEIVING HIS MASTER'S DEGREE. C. 40; P. i, 60.

64. A GARDEN IN WHICH WE SEE A MURDER, AN EXECUTION, AND AN EMPEROR (TIBERIUS?) GRAFTING A TREE. P. i, 74 v.

65. MEN AND BOYS IN A ROOM. C. 47; P. i, 88 v.

66. THE KING WITH A STRONG SON (Priam and Hector? etc.). P. i, 91 v.

67. THE SON WITH A KIND FATHER (the prodigal son receiving his patrimony?). C. 43 v.; P. i, 99.

68. TWO ASTRONOMERS. P. i, 102 v.

69. SOLON RELATING TO CRŒSUS THE STORY OF BITON AND CLEOBIS, THE SONS OF ARGIA (Herod. i, 31). C. 16 v.; P. i, 128 v.

70. A NOBLEMAN RECEIVING A VISIT FROM A PRINCE. P. i, 138 v.

71. A HOUSE BEING BUILT. C. 33; J. 62 v.; P. i, 140.

72. A MAN ATTACKED BY ROBBERS. C. 53; P. ii, 17 v.

73. A TYRANT WITH A SWORD SUSPENDED OVER HIS HEAD. C. 82 v.; P. ii, 48.

74. PEOPLE ESCAPING FROM A HOUSE ON FIRE. P. ii, 65 v.

75. A MERCHANT IN HIS COUNTING-HOUSE. C. 36; P. ii, 66 v.

76. FISHERMEN DRAWING IN THEIR NETS. C. 75 v.; P. ii, 73 v.

77. A SIEGE. C. 72 v.; J. 34; P. ii, 81.

78. VARIOUS KINDS OF CAPITAL PUNISHMENT. C. 21 v.; P. ii, 162.

All the above are from books, except nos. 66 and 70, which have other woodcuts printed on the back—different from those which occur in Steinmeyer—and no text. No. 74 is from Steinmeyer. No. 60 was presented by Mr. Mitchell, 1895, the rest are in the inventory of 1837.

79. A PHYSICIAN DRESSING A DISEASED LEG. P. ii, 120 v.

On the title-page of "Der grossenn wundartzney Das ander Buch, Des ergründten vnnd bewerten, bayder Artzney Doctors Paracelsi," H. Steiner, Augsburg, 1536.
Collection: W. Bell Scott.
Presented by Sir A. W. Franks, K.C.B., 1895.

80. SATIRE AGAINST THE CLERGY. P. i, 13.

Very late impression, coloured brown to imitate a chiaroscuro.
Duplicate from the Berlin Cabinet.
Purchased from Mr. Gutekunst, 1876.

IV.—ILLUSTRATIONS FROM CICERO'S "OFFICIA."

Nos. 81–123.

See p. 143, no. 12. These are forty-three out of the sixty-four illustrations which actually belong to the Cicero set and were not used in Petrarch.

81. JULIUS CAESAR AND EIGHT OTHERS IN COUNCIL, CICERO WRITING. C. title-page.

82. AN ACCOMPLICE LOOKING ON AT THE MURDER OF A PILGRIM. C. 5 v.

83. QUINTUS FABIUS LABIO, ADJUDICATING ON THE DISPUTED FRONTIER BETWEEN NOLA AND NAPLES, SECURES A STRIP OF TERRITORY BETWEEN THE TWO FOR ROME.[1] C. 7 v.

84. ONE MAN GIVES ANOTHER A LIGHT; A THIRD POINTS OUT THE WAY TO A TRAVELLER. C. 12.

85. A PAINTER AT HIS EASEL. C. 14.

86. A MAN CROSSING A NARROW FOOTBRIDGE. C. 15 v.

87. CICERO SETTING A WARRIOR IN THE SCALES AGAINST A CAPTIVE. C. 19.

88. A GUARDIAN DEFRAUDING HIS WARD. C. 20 v.

89. A KING, A PHILOSOPHER AND A MAN OF RANK. C. 22 v.

90. MEN DRAGGING A CART UP A STEEP INCLINE. C. 26 v.

91. A KNIGHT ON HORSEBACK AND HIS SON ON A HOBBY-HORSE. C. 29.

92. A MAN LOOKING AT A CONVEX MIRROR WHICH REFLECTS HEARTS AND EYES. C. 23.

93. A WOMAN STANDING, ALMOST NUDE. C. 30 v.

94. A MAN TURNING AWAY FROM A LINENDRAPER'S SHOP TO THE ARMOURER'S NEXT DOOR. C. 31.

95. PRUDENCE WEIGHING THE GOOD THINGS OF THE BODY AGAINST THOSE OF THE SOUL. C. 62 v.

96. A WOMAN (Eloquence?) CARRYING IN HER R. HAND A KINDLY TONGUE (over it a crown) AND IN HER L. HAND A MALICIOUS TONGUE (over it a spider, as emblem of poison). C. 32.

97. A MAN AND WOMAN PLAYING ON HARP AND LUTE IN A GARDEN. C. 34 v.

98. FOUR BEEHIVES AND A MAGPIE IN A CAGE (emblems of the social and the solitary life). C. 37.

99. FOUR FOOLS STRIVING TO SEPARATE HONESTY FROM PROFIT (two strong-boxes chained together). C. 40 v.

100. A SICK MAN TAKING A DRAUGHT; MINER, HUNTSMAN, BUILDER, ETC., IN THE DISTANCE. C. 41 v.

101. VARIOUS ARE THE CAUSES OF DEATH, BUT MAN'S MOST DEADLY FOE IS MAN. C. 42 v.

102. A TYRANT, WHO HAS PADLOCKED THE MOUTHS OF ALL HIS MINISTERS. C. 44.

103. SULLA CONFISCATING AND SELLING THE GOODS OF PROSCRIBED CITIZENS. C. 45 v.

[1] A late impression, with the forged dedication, "Amico suo H. Holbeinio singulari J. Burgmairus anno S. 1520," written on the tablet.

104. ROBBERS IN A WOOD DIVIDING THEIR BOOTY. C. 49.

105. A MAN GIVING ALMS TO A POOR AND DESERVING FAMILY. C. 55 v.

106. A HOUSEHOLDER RECEIVING GUESTS. C. 56 v.

107. CICERO AND SCIPIO AFRICANUS. C. 63.

108. A SURGEON CUTTING OFF A MAN'S LEG. C. 68 v.

109. GYGES FINDING THE MAGIC RING. C. 69 v.

110. ROMULUS KILLING REMUS. C. 70 v.

111. A RUNNING MATCH. C. 71.

112. LUCIUS MUTIUS, SCIPIO AFRICANUS AND PAULUS AEMILIUS. C. 59 v.

113. A MAN PLEADING BEFORE A JUDGE THAT HIS GOODS HAVE BEEN TAKEN FROM HIM WRONGFULLY. C. 60 v.

114. THE NARROW WAY WHICH LEADS TO SALVATION. C. 65 v.

115. THEMISTOCLES AND ARISTIDES. C. 73.

116. A MERCHANT BRINGING CORN FROM ALEXANDRIA TO RHODES IN TIME OF FAMINE (signed H W and H b b). C. 73 v.

117. A MAN SELLING AT A HIGH PRICE A HOUSE WHICH HE PRIVATELY KNOWS TO BE INFESTED WITH SNAKES. C. 74 v.

118. A SICK MAN MAKING HIS WILL. C. 79.

119. THE ROMAN PROVERB, "HE IS AN HONEST MAN, WITH WHOM YOU CAN PLAY AT DICE WITHOUT A CANDLE." C. 80.

120. A MAN TRANSFORMED BY EVIL PASSIONS INTO A BRUTE. C. 81 v.

121. JULIUS CAESAR MISLED BY DECEITFULNESS INTO TYRANNY. C. 81 v.

122. TWO SHIPWRECKED MEN, ONE OF WHOM IS A FOOL, CLINGING TO THE SAME PLANK. C. 84.

123. A DESERTER FROM THE CAMP OF PYRRHUS OFFERS TO RETURN AND POISON THE KING; CAIUS FABRICIUS WILL NOT PERMIT THE TREACHERY. C. 83.

†**123a.** REPRODUCTION OF A COPY OF THE LAST SUBJECT [133 × 111] PUBLISHED IN VEGETIUS, "VIER BÜCHER DER RITTERSCHAFT," 1529 (Muther 1071). *See* Rött., p. 87.

The above cuts were used in three editions of the "Officia" of the year 1531, viz., Feb. 16th, April 29th and Dec. 7th (the last being vol. 2 of Schwarzenberg's Works), also in later editions of 1532, 1533, 1535, 1537, 1540 and 1545. Most of the present impressions are from an edition later than the second.

V.—TITLE-BORDERS, FRAMES, ORNAMENTAL AND HERALDIC DESIGNS.

Nos. 124–139.

124. QUARTO BORDER WITH SEA-HORSES. Rött. 8. Pr., Gr. & W.—A.

[177 × 130; opening, 120 × 85.] From "Defensio Ioan. Eckii contra amarulentas D. Andreae Bodenstein Carolstatini . . . inuectiones," Grimm and Wirsung, Augsburg, 14 Aug., 1518; 4to. (Pr. 10880). *See* p. 148, no. 1. Repr. Butsch, i, 28.
Purchased from Mr. Gutekunst, 1874.

125. QUARTO BORDER WITH A ROUND ARCH AND FOUR WINGED CHILDREN. Seidl. 1. Rött. 9. Pr., Gr. & W.—B^2.

Second state.

[177 × 132.] Late impression, from Wolfgang Musculus, "Von dem Bäpstischen Messz"; dated on the socle 1543.
Presented by Mr. W. Mitchell, 1895.
In the first state there was a pendent wreath and the date M.D.XVIII. The wreath and date were then cut out and the block patched.

126. QUARTO BORDER WITH WHITE ARABESQUE AND SCALLOP SHELL. Seidl. 5, 17. Rött. 15. Pr., Gr. & W.—D.

[177 × 110; opening, 100 × 58.] From "Pauli Ricii Lepida . . . in psalmū Beatus vir meditatio," Grimm and Wirsung, Augsburg, 15 April, 1519; 4to. (Pr. 10899 c). *See* p. 149, no. 8. Repr. Butsch, i, 27.
Collection: W. Bell Scott.
Presented by Sir A. W. Franks, K.C.B., 1895.

126a. QUARTO BORDER WITH WHITE ARABESQUE AND SCALLOP SHELL.

Another impression, from Erasmus, "Ad reverendum in Christo p. & illustrem principem Christophorū episcopū Basiliensem, epistola apologetica," S. Grimm, Augsburg, 1522; 4to.
Presented by Mr. W. Mitchell, 1895.

127. QUARTO BORDER WITH CHAINED SATYRS.
H. 2117. P. iii, 217, 302. Seidl. 4. Rött. 17 (3). Pr., Gr. & W.—E.

[178 × 133; opening, 101 × 58.] From "Ad D. | Pauli Ricii Israeli | tæ de anima cœli examina. Ioan. Eckij artium. | Iuris. & Theologiæ | Doctoris amica | responsio," Grimm and Wirsung, Augsburg (1519); 4to. (Pr. 10898). *See* p. 149, no. 10.
Purchased from Mr. Caspari, 1875.

128. QUARTO BORDER WITH THREE HALF-LENGTHS OF WILD MEN, TWO OF THEM HOLDING TRUMPETS. R. 20. Pr., S. Otmar—G.

[180 × 127; opening, 97 × 78.] Printed from four blocks. From "Ain audechti- | ger, vnd zu besserung | sündigs lebens, nutzlicher Tractat | des hailigen vnd Christenlichen | lerers Aurelij Augustini, von | üppigkait der welt, neülich | ausz Latein in Teütsch | gebracht." S. Otmar, Augsburg, 25 May, 1519; 4to. (an earlier book than those mentioned by Rött. or Pr. as containing this border). *See* p. 150, no. 14.
Collection: W. Bell Scott.
Presented by Sir A. W. Franks, K.C.B., 1895.

129. FOLIO BORDER WITH CHILDREN AND TROPHIES OF ARMS. Rött. 21. Pr., Gr. & W.—F.

[249 × 163; opening, 156 × 93.] From "Reperto | rium librorum tri | um Ioannis Boemi de om | nium gentium ritibus," Grimm and Wirsung, Augsburg, 1520; fol. (Pr. 10918). *See* p. 150, no. 18. Repr. Butsch, i, 29.

Purchased from Mr. Gutekunst, 1874.

A free reduced copy of this, by H, occurs in Vitellius, "Oratio in conventu Augustensi," J. Miller, Augsburg (after 31 August), 1518; 4to. (Pr. 10843). Pr., Miller—C. [170 × 126]. The original cut, therefore, must be older than 1520.

130. QUARTO BORDER WITH WHITE ARABESQUE, CONTAINING TWO CHERUB'S HEADS, ON A BLACK GROUND.

[149 × 104; opening, 87 × 54.] From "Ain Christlicher | Sendbrieff an | die Milten | berger. Johannes Ca | rolstatt. | Vuittemberg | M.D.xxiiij." (H. Steiner?), Augsburg, 1529; 4to. (Weller 2834).

Presented by Mr. W. Mitchell, 1895.

Described by Rött. *See* p. 143, no. 11, for other books in which this border was used. Like many of the ornaments in white on black which Weiditz designed, it appears not to have been used till after his departure from Augsburg.

131. PAGE BORDER FROM "DEVOTISSIMAE MEDITATIONES."

Below, a leopard and an owl; l. a large caterpillar, and at the top a parrot; flowers and fruit.

[123 × 84; opening, 88 × 53.] Used on the title-page of "Institu- | tionum Gram- | maticarum Ioan- | nis Riuij Atthen- | doriensis libri | octo. | Augustæ Vin- | delicorum Philippus | Vlhardus excu- | debat." Originally used on sig. H 5 v. of the "Meditationes" (1520).

From the Bagford collection (Harl. 5989—116).

Transferred from the Department of Printed Books, 1900.

132. ARCHITECTURAL FRAME TO BURGKMAIR'S SERIES OF HEROES AND SAGES IN SUBJECTION TO WOMAN (B. 4–6, 73). Rött. 46.

See p. 101, nos. 168–171.

133. ARCHITECTURAL FRAME TO BURGKMAIR'S SERIES OF HEROES AND HEROINES (B. 64–69). Rött. 47.

A duplicate of B. 66, the three Jewish heroes (*see* p. 102, no. 173).

In the inventory of 1837.

134 (1–4). FOUR ORNAMENTAL PANELS.

Two upright panels [216 × 16] with background shaded obliquely from l. to r. No. (1) contains a flask, cornet and flute, two bucklers, cross-bones and a coat of arms; no. (2) five children, one above the other.

Two oblong panels. No. (3), shaded horizontally, contains vases between pairs of masks [21 × 119]; no. (4), with background irregularly shaded, obliquely from l. to r., contains three pairs of children [26 × 117].

The four panels enclose the arms of Anthony Sänftl, dated 1542 [156 × 116], not by Weiditz.

On the back of the title-page of Boccaccio, "Die Gantz Römisch histori," H. Steiner, Augsburg, 1542; fol. (Muther 1120).

From the collection of bookplates bequeathed by Sir A. W. Franks, K.C.B., 1897.

These panels belong to a large number of ornaments, initial letters, etc., which occur in books printed by Steiner, *c.* 1525–1545. They were evidently designed before Weiditz left Augsburg, but appear not to have been used by Grimm and Wirsung.

134 (1–4)a. FOUR ORNAMENTAL PANELS.

The same panels enclosing the arms of Christophorus Bruno, also dated 1542 (not by Weiditz), from the same book.

From the collection of bookplates bequeathed by Sir A. W. Franks, K.C.B.
See Leiningen-Westerburg, "German Bookplates," 1901, p. 132, where the arms of Bruno are wrongly described as a book-plate by Schäufelein, who died two years before the date of the woodcut.

† SUMMER AND WINTER: A FRIEZE.

A group of winged children l., carrying wreaths and branches of bay, play with a hobby-horse, a squirt and other toys, round a large shield with the imperial eagle which rests upon the ground, propped up from behind. One of them carries on a pole a tablet inscribed "Sumer"; another blows a trumpet. In the middle another group carries on a litter the arms of Augsburg. To r. of this group one boy carries on a pole a tablet inscribed "Wintter," another blows a trumpet, and a third carries a flaming cresset. The remaining children are snowballing one another round a shield with the arms of Castile, which balances the imperial shield on the other side. In the distance the outline of a range of hills runs along the whole length of the composition.

Photograph of the only known impression, in the Hof- und Staatsbibliothek, Munich. *See Mitt. d. Ges. f. vervielf. Kunst*, 1905, p. 66, no. 10.
Presented by Prof. Max Lehrs, 1899.
The attribution to Weiditz is my own. I base it mainly on the resemblance of the children to those in the well-known alphabet published by Jost de Negker in 1521 and formerly attributed to Dürer or Burgkmair (Rött. 39).

135. THE ARMS OF SIGISMUND GRIMM AND MARCUS WIRSUNG. Rött. 17 (p. 70).

The arms of the two printers [124 × 125], without border, are placed side by side. Over them is printed M.D.XIX, from a colophon, the rest of which has been cut off.

From the collection of bookplates bequeathed by Sir A. W. Franks, K.C.B., 1897.
The device was first used in Alsaharavius, Liber theoricæ, etc., 24 March, 1519, fol. (Pr. 10896); also in Pr. 10900, 10901, 10902, and 10906 c. When Wirsung left the firm, Grimm continued to use his own arms (the savage man) alone as a device. A different device was used, however, in the books printed for Grimm by S. Ruff.

136. THE ARMS OF CHRISTOPH VON SCHROVENSTEIN, BISHOP OF BRIXEN. Rött. 19.

[152×152.] No border. Below the woodcut is printed, "Reuereudissimo D. D. Christophoro | Episcopo Brixiensi D.D."
In the inventory of 1837.
Cut from the title-page of "Aristotelis Stagyritae Philosophi De anima Libri III. . . . . Adiectis Eckij Commentarijs," Grimm and Wirsung, Augsburg, 16 March, 1520; fol. (Pr. 10914). Repr. in Hirth's *Formenschatz*, 1881, no. 87.

137. THE ARMS OF CARDINAL MATTHÄUS LANG, ARCHBISHOP OF SALZBURG. Seidl. 10. Rött. 23.

Quarterly, 1 and 4 Salzburg, 2 and 3 Lang. The shield is surmounted by a Latin cross, over which a cardinal's hat is held by two angels. Printed in seven colours, red, black, grey, olive-green, dark blue, pink and gold.[1]

Presented by Mr. W. Mitchell, 1895.

[272 × 206[2].] A very fine impression, cut to the edge of the colour-print.

From Senfel, "Liber selectarum cantionum, quas vulgo mutetas appellant, sex quinque et quatuor vocum," Grimm and Wirsung, Augsburg (Nov.), 1520; fol., of which a perfect copy, containing the colour-print, is in the Stuttgart library. The woodcut occupies the front of the leaf (the second of two unnumbered leaves at the beginning of the book). On the back is the dedication by the printers to Cardinal Lang, of which the greater part is here preserved, viz.:—"Reuerendissimo ꝛ Amplissimo Princi- | pi ac Domino, dño Matheo, Sanctae | Romanae ecclesiae Tituli . s. Angeli Pres- | bytero Cardinali, et Archiepiscopo Saltz- | burgensi, Sacroqz sanctae Sedis Apostoli- | cae Legato. ꝛc. Domino nostro obseruan- | dissimo, Sigismundus Grimmius Medi- | cus, et Marcus Wyrsungus Augustani, q̈z | humilime sese commendant. | Cum Quintiliano authore Princeps et domine . . . . (33 lines omitted) dignitatem studemus. Cui tu ipse amplissimo ornamento esse . . . . ." The whole leaf (in the Stuttgart copy) measures 430 × 275 mm.

There are two different editions of the book. In the Berlin and Munich copies, the woodcut printed in black from the outline block alone is placed on the back of the title-page. Here the recto of the second leaf contains an index of contents; the verso has the dedication, "Reuerendissimo, etc.," as in the other edition. The third leaf is numbered 1.

This is the most elaborate colour-print of the German renaissance, and of great technical interest. The shadow cast by the angels, the shield itself and the strings of the cardinal's hat, has been very carefully cut on a block and printed in grey, a most unusual colour. A special block has been used for the flesh-colour of the angels, with the high lights cut out. One wing of each of the angels is printed in red. The red block also produces a ruby in the middle of the cross, and the red tongues of the heraldic lions, which are otherwise black with gold printed over them.

There is another and larger cut of Lang's arms in the Berlin Cabinet, printed in black and red only, with yellow added by hand. It measures 320 × 415 mm., including the lettering at the top, "MATHEVS . M̄. Dᴬ . S. ANGLI. DIAC. CARD. | GURCEN . COADIVT . SALTZBVRGEN̂ . ẐC." The escutcheon is of a different shape, and it is not surmounted by a cross or the angels with the cardinal's hat.

The woodcut by Weiditz was first described in the *Allgemeine Zeitung*, Beilage 175, 20 June, 1871, by E. Tross of Paris, who found the loose leaf, afterwards acquired by Mr. Mitchell, bound up with a book of 1582. *See* Zahn's *Jahrbücher für Kunstwissenschaft*, iv, 352.

138. THE ARMS OF PHILIP, COUNT PALATINE, BISHOP OF FREISING AND NAUMBURG. P. iii, 202.

The Episcopal shield (quarterly, 1 and 4 Freising, 2 and 3 Naumburg, bearing an inescutcheon with the arms of Bavaria and the Palatinate, quarterly) is surmounted by the three crests of Freising, the Palatinate and Naumburg. The shield stands between two columns, with mermaids reclining near their bases; they support an arch of foliage, and a wreath is suspended behind the chief crest. In the upper corners are cherub's heads.

[1] The silver mentioned by Seidlitz is only grey, printed from the same block as the shadow. The discoverer, Tross, made eight colours by dividing light grey from dark grey; there is but one shade.

[2] Rött. gives the measurements as 270 × 206; Koehler, in a letter to me, as 269 × 204. The discrepancy is easily accounted for by inaccuracy of register in printing from the colour blocks.

[237 × 197.] On the title-page of "Scamnalia s'm ritum ac ordinē ec- | clesie 7 diocesis Frisingeñ. Pars estiualis" (printed in red), P. Liechtenstein for J. Oswalt, Venice, 1520; fol.

Purchased at the Cornill d'Orville sale, 1900.

Repr. (reduced) in Rivoli, "Les Missels imprimés à Venise," p. 148, and in Warnecke, "Bücherzeichen des xv. u. xvi. Jahrhunderts," Heft 3, no. 47. The woodcut was also printed, with no. 52 (q.v.), in the Freising Missal of the same year.

Philip, Count Palatine (1480–1541), had been Bishop of Freising since 1498 and of Naumburg since 1517.

Doubtful.

139. THE BOOK-PLATE OF JOHANN VON ECK.
Nagl. Mon. iii, p. 309, no. 889. Warn. 423. Rött. 50.

The shield with the arms of Eck, azure, a triangle or, is surmounted by helm and crest. To l. of the plumes is seen God the Father, half-length, emerging from clouds, with the sun over his head, and to r. the monogram reproduced by Nagler, to be read, according to a note by Eck on a copy at Munich,[1] as Johannes Maioris (for Maier) Eckius Theologus. There is a frame of boughs and foliage at the top, and a tablet at the foot, in which the name ECKIVS is printed with movable type.

[168 × 108.] Good impression, coloured, with margin [3–6].

Duplicate from the collection of bookplates bequeathed by Sir A. W. Franks, K.C.B., 1897. The use of separate impressions of this woodcut as bookplates is well authenticated, but it was also printed as an integral part of at least one book, Eck's "Elementarius Dialectice," J. Miller, Augsburg, 26 Dec., 1518; 4to. (Pr. 10844a). Nagler says that it occurs also in the edition of 12 Feb., 1517 (Pr. 10838), but in the British Museum copy the last page (on which the woodcut was printed in 1518) is blank. Further literature on this woodcut is quoted by Rött. The attribution to Weiditz is rejected by Dörnhöffer (*loc. cit.* pp. 62, 64). I think there is insufficient evidence for Weiditz' authorship, but do not pronounce definitely against it.

B.—STRASSBURG PERIOD.

I. TITLE-BORDERS. Nos. 140–146.

140. FOLIO BORDER WITH SUBJECTS FROM GENESIS. Rött. 59.

A single block. At the top the Fall and the Expulsion from Eden; l. the death of Abel; r. Moses and the brazen serpent; below, Abraham's Sacrifice.

[211 × 162; opening, 91 × 91.] From "Concordantiae Maiores Bibliae," J. Schott, Strassburg, 3 Sept., 1530 (Ch. Schmidt, ii, 115).

Collection: W. Bell Scott (F. 489).

Presented by Sir A. Wollaston Franks, K.C.B., 1895.

The border was first used in "Concordantz des Newen Testaments zu teütsch," J. Schott, Strassburg, 17 June, 1524 (Krist. 466; Ch. Schmidt, ii, 85).

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[1] *See* Count Leiningen-Westerburg, "German Book-plates," 1901, p. 58. The woodcut is reproduced on p. 124.

141. FOLIO BORDER, WITH MEN, ANIMALS AND HERBS. Rött. 75.

A single block. At the top are a scorpion, a basilisk, an owl, a monkey playing the bagpipes and a dromedary. At the sides and at the bottom are heroes and heroines of antiquity, accompanied by the plants with which they are specially associated, and animals and birds with the medicinal herbs to which they resort. Then at the sides we see Pompey with a sprig of ebony, which he carried at his triumph after the war with Mithridates, and Helen with nepenthe (Od. iv, 221). In the middle Mercury with moly, and the Greek botanist Crateias and a companion, armed with a hoe and spade. The animals and the plants associated with them are pigeons and bay, deer and elaphoboscon (wild parsnip), stork and origanum, weasel and rue, cock and sideritis (ironwort or wall-sage), bear and arum, swallow and chelidonia, snake and betony, goat and plantain, heron and bulrush, stag and dittany. Below Helen's feet grows the fragrant plant cnaiorona or cneorum, with the legend "Abstine sus, non tibi spiro."

[251 × 163; opening, 126 × 89.] From P. DIO | SCORIDÆ | PHARMACORUM | Simplicium, reique Medicæ | LIBRI VIII. | Io. RVELLIO interprete, J. Schott, Strassburg, 28 Aug., 1529; fol. (Schmidt, ii, 111). The first two lines of the title and the names of plants, etc., printed with type inserted in the block, are in red.

From the Bagford collection (Harl. MS. 5920, 127).

Transferred from the Department of Printed Books, 1900.

142. QUARTO BORDER WITH THE STORY OF ADAM AND EVE.

A single block, with opening, approximately square, representing a scroll with the ends rolled up. On the l. side, the creation of Eve; at the top, the Fall; on the r. side, the Expulsion from Eden; at the bottom, Adam tilling the ground, Eve seated r. holding up a baby in both hands and surrounded by other children, one of whom carries a small uprooted tree, in the background Cain chasing a stag.

[122 × 87 (cut); opening, 49 × 55.] From POSTIL- | LA LATINA, | Pro Christiana Iuuentute, per | *Quæstiones explicata.* | AVT . Ioanne Spangenbergio. | *Apud Northusanos Verbi* | *ministro.* | FRANC. *Apud Chr. Egenolphum.*

From the Bagford collection (Harl. MS. 5992, 120).

Transferred from the Department of Printed Books, 1900.

Not described by Rött, but unmistakably by Weiditz. The book to which the title-page belongs is not in the library. Egenolph (as he seems at first to have written his name, afterwards Egenolff) left Strassburg for Frankfort in the autumn of 1530. The subject of this border is the same as that of Egenolph's device, used both at Strassburg ("Els. Bücherm.," xxi) and at Frankfort ("Frankf. Bücherm.," xxvii, verso).

143. OCTAVO BORDER WITH SS. PETER AND PAUL.
Steiff, "Der erste Buchdruck in Tübingen," 1881, p. 30, no. 6.

A single block. At the top, the Conversion of St. Paul; l. St. Paul, r. St. Peter, standing; at bottom, the dispersion of the twelve Apostles, who fall into four groups, of three, four, two and three respectively; most of them carry staves, the three to l. are grouped round a fountain.

[130 × 85; opening, 70 × 47.] From IN OB | SCVRIORA ALI- | QVOT CAPITA GE- | NESEOS PHILIP. ME- | LANCH. ANNOTA- | TIONES | TVBINGAE. U. Morhard, Tübingen, (Dec.) 1523 (Steiff, 93).

From the Bagford collection (Harl. MS. 5994, 13).
Transferred from the Department of Printed Books, 1900.
Not described by Rött. The attribution to Weiditz needs no demonstration. The border was used also in Melanchthon, "Annotationes in Evangelium Ioannis," July, 1523 (St. 91), Novum Testamentum, Sept., 1523 (St. 94), and Hanapus, "Exemplorum liber," 1533 (St. 150 and 155). None of these books are in the Museum.

144. OCTAVO BORDER WITH SUBJECTS FROM THE ILIAD. Rött. 65.

A single block. On l. side Homer with a harp and Calliope with a lute; at top, Hecuba and Priam looking out from the walls of Troy, and a group of men comprising Deiphobus and Alexander; on r. side, Achilles dragging Hector behind his chariot; at the bottom, combat between Achilles and Hector.

[126 × 82; opening, 64 × 39.] From ΟΜΗ- | ΡΟΥ ΙΛΙΑΣ .... *Argent. apd' Vuolf. Cephal.* | ANNO M.D.XXV. Between the title and the printer's address is the device of Köpfel, a group of winged children lifting a stone on a shield [23×36], also by Weiditz (Panzer, vi, 108, 716).
From the Bagford collection (Harl. MS. 5964, 54).
Transferred from the Department of Printed Books, 1900.
The whole title-page is reproduced by Heitz, "Elsäss. Bücherm.," xvi, 3, and by Rött., pl. 22.

145. OCTAVO BORDER WITH BACCHANALIAN SUBJECTS. Rött. 67.

Four blocks. At the top a wreath and tablet with the name BACHVS; l. Bacchus and children on a vine-stem; r. children with wine-skins, Bacchus seated; at bottom, Bacchus seated among children, one of whom pours wine from a skin.

[128 × 85; opening, 84 × 52.] From Huttichius, "Imperatorum Romanorum Libellus," W. Köpfel, Strassburg, 1526 (Panzer, vi, 111, 737), but the original title with a small device (repr. Heitz, xviii, 11) has been cut out and its place supplied by a larger device of Köpfel (Heitz, xviii, 8) which does not belong to this book.
Purchased from Mr. Evans, 1849.

146. OCTAVO BORDER WITH THE DEVICE OF JOHANN SCHOTT. Rött. 69.

A single block. At the top, a flaming cresset between two winged demi-satyrs blowing trumpets; at the bottom, two winged female figures ending in leaves, supporting a shield with Schott's device; on either side a cornucopia, starting from the bottom of the shield. Background partially shaded.

[125 × 85; opening, 72 × 51.] From LOCI | omnium ferme Capitum | Evangelij secun- | dum | MATTHAE- | VM. | Argentorati apud Io- | annem Schottum. | Anno. 1527. | B. R.
From the Bagford collection (Harl. MS. 5964, 59).
Transferred from the Department of Printed Books, 1900.
Repr. Butsch, i, 73a; Heitz, iv, 8.

II. PRINTERS' MARKS AND ORNAMENTS. Nos. 147–149.

147. DEVICE OF WOLFGANG KÖPFEL. Rött. 56.

A standing youth, whose r. leg is that of a bear, points with his r. hand to his heart, which is displayed in the cavity of his chest. In his l. hand he holds a pole to which a large wreath is attached, with four smaller wreaths suspended from it, each containing an empty tablet. On the hem of his garment is the legend MORS ET VITA. Near his l. leg is a shield with three angel's heads, the device of Köpfel.

[131 × 92.] Late impression, after the removal from the tablets of the words ESTAS, HYEMS, PROPE, LONGE.

Purchased from Messrs. Graves, 1858.

Repr. Heitz, xvi, 1. This device was used as early as 1523, and is therefore one of the earliest works of Weiditz' Strassburg period. There is no break of continuity between this and his Augsburg illustrations of 1521–22.

148. DEVICE OF CHRISTIAN EGENOLFF.

Landscape with a background of forest. Adam r. is tilling the ground with a primitive hoe. Eve sits l. under a date palm with a baby in her lap. In the foreground two other children are rocking a third in its cradle, and a fourth is filling a pail of water at a spring. In the distance Cain is chasing a deer and a hare.

[57 × 48.] Cut from a book with German text.

Purchased from Mr. Bihn, 1875.

Repr. Heitz, xxi, 1, and "Frankfurter Büchermarken," pl. xxvii, verso.

Rött. does not describe this woodcut, but I see no reason to doubt that it is by Weiditz. The subject is that of the border described above (no. 141), but the composition is different in all respects. The device occurs in books issued both before and after Egenolph's removal from Strassburg to Frankfort in 1530. The second book mentioned by Heitz is dated January, 1530. In 1535 this woodcut was used, not as a printer's mark but as an illustration, in the "Chronica," illustrated chiefly by Beham (Pauli, p. 484). It occurs also in "Biblische Historien," 1551.

149. DEVICE OF MATTHIAS BIENER (APIARIUS).
P. iii, 415, 134. Woltmann, ii, 196, 245.

A bear stands on its hind legs reaching up to a hollow in the side of a fir-tree, which contains honey. A mallet hangs from a bough over the bear's head, and there is a spider's web high up on the l. side. Bees fly in and out of the hole and settle on an open Bible, with Hebrew characters, which lies open on the ground among flowering plants.

[85 × 58.] No border-line. The device is surrounded by printed quotations from the Bible, one Greek and three Latin. Good impression, with margin (size of sheet, 248 × 175), probably from Hortus Sanitatis, 1536.

Presented by Mr. W. Mitchell, 1825.

Repr. Heitz, xxiv, 1 (no. 2 is obviously by the same artist). Rightly attributed to Weiditz by Dr. Dörnhöffer, *Kunstgeschichtliche Anzeigen*, 1904, 57. Apiarius printed at Strassburg 1533–36; in 1537 he removed to Berne, and is said to have died in 1554. Woltmann's information about this device is inaccurate, and there is no reason for attributing it to Holbein.

150 (a, b). TWO ORNAMENTAL BORDERS.

From the Bagford collection (Harl. MS. 5917, 56).
Transferred from the Department of Printed Books, 1900.

These candelabra [92 × 16], here used as head and tail-pieces on a folio page, belong to a numerous set of ornaments properly belonging to the decoration of an octavo book.[1] The page in question is that containing the name of Weiditz in its Latinized form, Joannes Guidictius, in Otto Brunfels' "Herbarum vivae Eicones," J. Schott, Strassburg, 1530, 1532, 1539 (Rött. 77, *cf.* p. 17).[2] The coat of arms on the back of the leaf, printed in red and black in the 1530 edition, but not here, is by another hand; the helm and crest show that the arms are not those of Strassburg, as Rött. supposes, but those of a private individual, presumably Brunfels himself.

III. ILLUSTRATIONS. Nos. **151–152.**

151. A COOK IN HIS KITCHEN. Rött. 78.

A stout cook in a cap stands in the middle, surrounded by all sorts of cooking utensils and baskets of vegetables. Between his legs is the wood-engraver's monogram MF.

[73 × 113 (cut, should be 74 × 118).] From the Bagford collection.
Transferred from the Dept. of MSS., 1814.
The cut in the first state, with the monogram, appears only to have been used in the first edition of Platina, "Von allen Speisen vnd Gerichten," C. Egenolph, Strassburg, Jan., 1530. In the second state, without the monogram, it occurs in several of Egenolph's books, from 1530 to 1564 (W. Reiff, "Lustgarten der gesundtheit," 1546, 89, "Koch und Kellermeysterei," 1564, title-page). A copy [75 × 118] was used in Steiner's editions of Platina, Augsburg, 14 Nov., 1530, and 3 July, 1531, and in Platina, "Von der Eerlichē .... Wolust des leibs," Steiner, 4 March, 1542, fol. 45 v.

152. A COOK IN HIS KITCHEN.

A younger cook, bare-headed, stands in the midst of his kitchen, turning to the right, and lifting the lid from a saucepan.

[79 × 114.] From the Bagford collection.
Transferred from the Dept. of MSS., 1814.
This woodcut is undescribed, and its *provenance* is at present unknown to me, but it is clearly by the same hand as no. 151.

[1] They are used, for instance, in Brunfels' "Biblisch Bettbuchlin," 1531, fol. 6 v. and 7.

[2] Of the 24 verses by Joannes Sapidus the following four refer to the artist :—

Nunc & Jōannes pictor Guidictius ille
Clarus Apellæo non minus ingenio,
Reddidit adfabras acri sic arte figuras,
Vt non nemo Herbas dixerit esse meras.

VI.—CHRISTOPH AMBERGER.

Christoph Amberger (b. about 1500 ?) entered the guild of painters at Augsburg on 15 May, 1530; presented pupils 1536, 1538, 1542, 1546; earliest known painting a portrait of Charles V, 1532, latest a religious picture, 1560, in church of St. Anne; d. at Augsburg between 1 Nov., 1561, and 19 Oct., 1562.

Authorities :—

A. Woltmann in Meyer's Künstler-Lexikon, i, 600.
R. Vischer, "Studien zur Kunstgeschichte," 1886 (*see* index, p. 613).
Catalogue of the Vienna Gallery, 1896, p. 402.
Literature on David de Necker's series of landsknechts already quoted on p. 106.

Amberger is not mentioned in the older literature as a designer of woodcuts, but his name is expressly mentioned by David de Necker as one of the three Augsburg painters who had drawn the series of landsknechts cut by his father Jost. His exact share in the work is uncertain, and can only be approximately fixed by internal evidence. The only other woodcuts that can be definitely ascribed to him are three, following seventy-nine cuts by Burgkmair, at the end of Pappenheim's chronicle of the family of the Counts Truchsess von Waldburg (P. iii, 274, 104; Muther in *Repertorium*, ix. 446). One of these is signed C.A. The date of Burgkmair's share in the work is 1530; Amberger may have completed it after his death in 1531. The series is very rare and not represented here.

Woodcuts attributed to Amberger.

1. A LANDSKNECHT THREE-QUARTER FACE TO R., LOOKING UP, HOLDING A SPEAR. D. de N. 1.

[262 × 152.] Good impression, cut at the top.

2. A LANDSKNECHT THREE-QUARTER FACE TO R., LOOKING UP, HOLDING A HALBERD. D. de N. 6. Pauli 1459.

[282 × 166.] Old impression, much torn and repaired.

3. TWO LANDSKNECHTS KNEELING, PLAYING AT DICE. D. de N., 13, 14.

[232 × 333.] Good old impression of the two blocks printed on one sheet.

4. A LANDSKNECHT TO L. HOLDING A HALBERD IN HIS L. HAND. D. de N. 23. Pauli 1458.

[275 × 123.] Good impression, cut close but well preserved.

5. A LANDSKNECHT TO L. HOLDING A SWORD BEHIND HIS NECK. D. de N. 29.

[268 × 161.] Good impression.

6. A LANDSKNECHT FULL FACE, HOLDING A SPEAR, HIS R. HAND ON HIS HIP. D. de N. 34. Pauli 1455.

[268 × 150.] Good impression, cut close.

7. A LANDSKNECHT WALKING TO L. HOLDING A POLE IN HIS L. HAND. D. de N. 36. Pauli 1456.

[265 × 148.] Good impression.

8. A LANDSKNECHT IN A HAT WITH LONG FEATHERS, LOOKING UP TO L. D. de N. 39.

[277 × 131.] Good impression.

9. A LANDSKNECHT LOOKING TO R., HIS BODY DIRECTED TO THE FRONT. D. de N. 40.

[273 × 143.] Good impression.

10. A LANDSKNECHT TO L. HOLDING A POLE IN BOTH HANDS. D. de N. 41.

[275 × 125.] Good impression; watermark, small high crown.

11. A LANDSKNECHT TO R. WITH LONG BEARD, HOLDING HIS HAT IN HIS R. HAND. D. de N. 42.

[278 × 150.] Good impression.

12. A LANDSKNECHT IN PROFILE TO R. WITH ONE FEATHER IN HIS HAT. D. de N. 44.

[273 × 140.] Good impression; watermark, small high crown.

13. A LANDSKNECHT TO L. BRANDISHING A SPEAR IN HIS L. HAND. D. de N. 45.

[268 × 156.] Good impression.

14. A LANDSKNECHT DRAWN FROM THE BACK, HIS HEAD TO R., WITH A PEACOCK'S FEATHER. D. de N. 50.

[285 × 163.] Good impression.

Nos. 2–4 and 8–14 were purchased from Messrs. Smith, 1845; nos. 1 and 5–7 at Gutekunst's auction, 1901. All are on early paper, without watermark except in the case of nos. 10 and 12.

Nos. 1, 3, 5 and 8–14 are attributed to Amberger by H. A. Schmid and W. Schmidt. Nos. 2, 4 and 7 are attributed by Schmid to Amberger, but by Schmidt to Beham; Pauli rejects them. No. 6, not mentioned by Schmid, is treated in the same way by Schmidt and Pauli. The whole of the woodcuts here described are almost certainly by one draughtsman, and as they cannot be attributed to Burgkmair, Breu or Beham, we arrive by the method of exclusion at the less-known Amberger.

VII.—DANIEL HOPFER.

Daniel Hopfer, of Kaufbeuren, painter, etcher, and draughtsman on wood; became a citizen of Augsburg 12 October, 1493; mentioned in the same year as a master presenting a pupil to the guild of painters; presented other pupils 1498, 1501, 1503; designed title-pages for books printed by Johann Miller and Silvan Otmar, 1514–20, and initial letters for the press of his brother-in-law Dr. Sigismund Grimm, 1522–23; obtained a grant of arms signed by the Archduke Ferdinand at Nuremberg, 28 January, 1524; various documents mention him as enjoying a prosperous and honourable position at Augsburg, where he died in 1536. His relationship to the etchers Hieronymus and Lambert Hopfer is unknown.

Authorities :—

R. Weigel, "Holzschnitte berühmter Meister," 1851–54, no. 37.
R. Weigel, "Kunstkatalog," 1852, no. 18944.
G. Nagler, "Monogrammisten," 1860, ii, nos. 1131–32.
A. F. Butsch, "Bücherornamentik," 1878, i, 21–23, and text (p. 64) to Taf. 20, 21, 23, 24, 26, 30.
R. Muther, "Bücherillustration," 1884, i, 159.
R. Vischer, "Studien zur Kunstgeschichte," 1886 (*see* index, p. 619).
C. Lützow, "Geschichte des deutschen Kupferstiches u. Holzschnittes," 1891, 221.
R. Proctor, "Index to Early Printed Books in the British Museum," Pt. ii, 1903 (p. 81, borders A, B, D, F; p. 84, border G).
H. Röttinger, "Hans Weiditz," 1904, p. 82, no. 32.

Hopfer's heavy renaissance ornament on a black ground is over-praised by Butsch. The best example of his figure-drawing is the title-page of "Chronicon Abbatis Urspergensis" (1515), which could hardly be attributed to the same hand as the group in the "Chrysopassus" title-page (1514), were the figures not drawn upon the same block as a border undoubtedly by Hopfer. Even so, the collaboration of another master is not impossible.

BOOKS ILLUSTRATED BY HOPFER.

A.—In the Department of Prints and Drawings.

1. [GREGORY.] Divi Gregorii Nazanzeni sermones, Oecolampadio interprete. Grimm and Wirsung, Augsburg, 22 May, 1519 ; 4to. (Pr. 10901).

Initials C, G, P, R, Q.

2. [CICERO.] Ciceronis büchlein vō dem Alter. S. Grimm, Augsburg, 1522 ; fol.

D 1. Initial H, ornamented with masks.

3. [TURNAUER.] Von dem Jüdi | schen vnnd Jsraeli- | schen volck vnnd | jren vorgeern. | Durch Casparn Tur- | nawer auss der Bi- | bel gezogen. | M.D.XXVIII. (Augsburg, 1528) ; 4to.

Late impression of the border, Proctor, S. Otmar—F (repr. Butsch, pl. 26), used in 1517. The design is certainly by Hopfer, but it is an adaptation, possibly not by his own hand, of the signed border A (Butsch, pl. 24).

B.—In the Department of Printed Books.

(Only the earliest book in which each border occurs is mentioned here. The numbers of Proctor are quoted for repetitions down to 1520.)

1. [JOHANN von Eck.] Chrysopassus. J. Miller, Augsburg, Nov., 1514 ; fol. (Muther 939 ; Pr. 10824).

Cut on title-page (repr. Butsch, i, 20). *See* p. 191, no. 1.

2. [CONRADUS.] Chronicon Abbatis Urspergensis. J. Miller, Augsburg, 23 Oct. 1515 ; fol. (Muther 940 ; Pr. 10829A).

Cut on title-page, Nagl. Mon. ii, p. 437, no. 4 (repr. Butsch, i, 21).

3. [PINICIANUS.] Promptuarium vocabulorum. S. Otmar, Augsburg, 26 Jan., 1516 ; 4to. (Pr. 10754).

Signed title-border, Pr. A, Nagl. Mon. ii, p. 438, nos. 6, 7 (repr. Butsch, i, 24). Repeated in Pr. 10757, 10765, 10769, 10781, 10784, 10785, 10795, 10796, 10808–10.

4. [SAXONY.] Sassenspegel. S. Otmar, Augsburg, 1 Feb., 1516 ; fol. (Pr. 10755).

Signed title-border, Pr. B, Nagl. Mon. ii, p. 437, no. 3 (repr. Butsch, i, 23). Repeated in Pr. 10763.

5. [GERMAN THEOLOGY.] Theologia Teütsch. S. Otmar, Augsburg, 23 Sept., 1518 ; 4to. (Pr. 10766).

Title-border, Pr. D (repr. Butsch, i, 30). Repeated in Pr. 10770, 10797, 10811, 10812.

6. [AUCTORES.] Ex probatissimis auctoribus vocabula. S. Otmar, Augsburg, 1518 ; 4to. (Pr. 10772).

Title-border, Pr. F, perhaps a copy of Pr. A (repr. Butsch, i, 26). Repeated in Pr. 10814.

7. [FABRI.] Declamationes divine de humane vite miseria. J. Miller, Augsburg, 8 Aug., 1520 ; fol. (Pr. 10855).

Title-border, Pr. G, Nagl. 5, copied from S. Otmar's border B. The monogram is retained.

8. [BIBLE.] Psalter des küniglichen prophetten dauids geteutscht. S. Grimm, Augsburg, 1523 ; 8vo. (*see* p. 154, no. 41).

Initials by Hopfer.

WOODCUTS BY HOPFER.

1. TITLE-PAGE OF ECK'S "CHRYSOPASSUS." 1514. (*See* p. 190, no. 1.)

Jacob and Esau stand side by side under an arch. God, surrounded by cherubim, holds a crown over Jacob's head. The inscriptions CHRYSOPASSUS, THEODORUS, ALEXANDER, are xylographic, the remainder printed with type.

[255 × 173.] Good impression with margin.
Presented by Mr. W. Mitchell, 1895.

2. TITLE-BORDER OF FOUR BLOCKS, WHITE ARABESQUE ON BLACK GROUND (Pr. S. Otmar—D).

[174 × 122; opening, 91 × 72.] Not signed. From Luther, "Ain Sermon Von dem Bañ," Augsburg, 1520; 4to. Repr. Butsch, i, pl. 30. For other books in which the border was used (from 1518), *see* p. 190, no. 5.
Purchased from Mr. Gutekunst, 1874.

3. DEVICE OF JOHANN MILLER (Pr. C). Nagl. Mon. ii, p. 437, no. 4.

An escutcheon, party per fess sable and or ; a miller half-length holding on his head half a millstone ; mantling and crest of the same. In the upper corners are cornucopiae. Single border-line.

[100 × 75.] Good impression, from Jornandes, "De rebus Gothorum," 21 March, 1515, in which the device was first used. It also occurs in "Chronicon Abbatis Urspergensis," 1515, and "Fabri Declamationes," 1520.
Purchased from Mr. Asher, 1850.
Hopfer's connexion with Miller and the character of the ornament make Nagler's attribution probable.

VIII.—THE MASTER D S.

Unknown designer of ornaments, influenced by Hans Weiditz. Two unsigned oblong panels, which occur frequently in books printed by Steiner after 1530, were originally used about 1524 in title-borders, composed of four blocks in different combinations, for books by Urbanus Regius. One of the upright panels which occur in each of these borders is signed D S. (*See* Nagler, Monogrammisten, ii, p. 524, no. 1370, where the artist's work is dated too late.)

BOOKS WHICH CONTAIN WOODCUTS BY D S.

A.—In the Department of Prints and Drawings.

1. [CICERO.] Officia. H. Steiner, Augsburg, 16 Feb., 1531 ; fol.

Fol. 58 v. Ornament on black ground, containing four children, two cornucopias, and in the middle the initials "i h s," reversed, within a wreath.

2. [PETRARCH.] Von der Artzney bayder Glück. H. Steiner, Augsburg, 9 Feb., 1532 ; fol.

Vol. i, end of the preface and fol. 144. Ornament of architectural character, with three medallions, containing the head of a queen full face and two female heads in profile. The central medallion is flanked by winged children seated on dolphins and holding a wreath.

B.—In the Department of Printed Books.

1. [RHEGIUS.] Von volkomenhait vnd frucht des leidens Christi. (Augsburg, n.d. 1522 ?) ; 4to. (W. 2253).

Architectural border of four pieces, the signed panel being on the left ; the bottom piece is the first of those described above.

2. [RHEGIUS.] Ob das new testament yetz recht verteutscht sey. M.D.XXIIII. (Augsburg) ; 4to. (W. 3116).

Similar border, the signed panel r. ; the bottom piece is the second of those described above.

IX.—THE MASTER HS.

Unimportant draughtsman and copyist; worked about 1513–1530 at Leipzig and Augsburg. Only the Augsburg woodcuts are considered here, and the list of books containing them does not include the numerous unsigned works which can be attributed to him on grounds of style.

Authorities :—

Nagler, "Monogrammisten," iii, no. 1449.
Muther, "Bücherillustration," i, 160.
Röttinger, "Hans Weiditz der Petrarkameister," 1904, p. 73.

BOOKS ILLUSTRATED BY HS.

A.—In the Department of Prints and Drawings.

1. [CAPISTRANUS.] VITA JOHANNIS | CAPISTRANI. | Sermones eiusdem. J. Miller, Augsburg, 8 Jan., 1519 ; 4to. (Muther 947 ; Pr. 10846).

Duplicate transferred from the Department of Printed Books, 1889.
On title-page, St. John Capistran preaching. In the foreground pointed shoes, cards, dice and backgammon boards are being burnt. The monogram HS is on a pair of bellows [115 × 118].
This woodcut was ascribed by Bartsch (vii, 255, 36) to Schäufelein. Röttinger (p. 74) suggests with great plausibility that this is a copy of an unknown woodcut by Weiditz, to whose woodcuts of 1518 it has a marked affinity.

B.—In the Department of Printed Books.

1. [VITELLIUS.] Oratio in conventu Augustensi. J. Miller, Augsburg (after 31 Aug., 1518) ; 4to. (Pr. 10843).

The border, Pr. Miller — C, is a free reduced copy (signed) from Weiditz's folio border, Rött. 21.

2. [CHRONIK.] Ein Schöne Cronick vñ Hystoria (by S. Meisterlein). M. Ramminger, Augsburg, 1522 ; fol.

All the woodcuts except the border, which is by Burgkmair (repr., Formenschatz, 1887). The signature occurs on a copy of the battle of St. Ulrich by Weiditz (Rött. 18). Nagl. Mon. iii, p. 587, no. 9.

3. [ALCIATUS.] Emblematum Liber. H. Steiner, Augsburg, 6 April, 1531 ; 8vo.

The printer's mark of Steiner mentioned by Nagler, Muther and Röttinger as occurring in Boner's Xenophon, 1540, is found nine years earlier on the last leaf of this book. There can be no doubt that it represents Steiner's device, and that the monogram consequently stands in this case for Heinrich Steiner, but just for this reason it is extremely doubtful whether this woodcut has anything to do with the artist with whom we are now concerned, who used a similar monogram for his own signature.

WOODCUT BY HS.

1. ST. JOHN CAPISTRAN PREACHING. B. vii, 255, 36.

[120 × 118.] Late impression of the woodcut already described. There is a crack across the block 22 mm. from the top.

Purchased from Mr. Gutekunst, 1867.

On the lower margin is a MS. inscription (XVIII century?), "Im Jahr Christi M.CCCC.LII. seind, auf eines Cardinals, Nahmens Johann Capistran, Predigt, die er in Nürnberg, unter dem freyen Himel, vor unser Frauen Kapellen, gethan hat, 76. Schlitten, 2640 Brettspiel, 40000 Würfel, und ein grosser Hauffe Kartenspiel, wie auch unterschiedlich Geschmeid, vnd anders so zur Hoffart dienlich, auf dem Marck offentlich verbrand worden."

(For another woodcut, *see* Vol. I, p. 349, no. 2b.)

X.—THE MASTER ·NH·

Draughtsman; biography unknown; worked at Augsburg about 1516(?)–1522, then, perhaps, at Basle, and in 1526 at Cologne.

Authorities :—

F. Dörnhöffer, in *Kunstgeschichtliche Anzeigen*, 1904, pp. 60, 61. *See* also *Burlington Magazine*, 1907, X, 319, and the literature quoted on each of the woodcuts.

Except in the review quoted above, the connexion between the scattered pieces of this master's work has never been recognised. Of his few signed woodcuts one appeared at Cologne, while another has always been associated, though on insufficient grounds, with Basle[1]; his principal Augsburg work, the set of 37 illustrations to Apuleius, has been attributed to other artists (Burgkmair, Weiditz). It needs insight and close study of the original woodcuts to accept, in face of such obstacles, the evidence of style in favour of their common authorship.

For the connexion of this artist with Augsburg there is the following evidence. Illustrations by him appeared in Augsburg books[2]; Büchlein von Complexion der Menschen (S. Otmar, 1518), Maximilianus Transilvanus, Legatio (Grimm and Wirsung, 1519–20, a German edition dated 29 March, 1520), Apuleius (Weissenhorn, 1538, the cuts much earlier in date). The Apuleius illustrations are clearly by the master who signed with his monogram a cut in the Passion series printed at Cologne in 1526. The initials N H appear on the woodcut of a battle of naked men in a wood, and the evidence of style again proves the draughtsman to be the same. This last wood-

[1] The cut DIVISIO APOSTOLORVM, signed and dated 1522, which Passavant describes (iii, 443, 1) without mentioning where he saw it, is unknown both to Dr. Dörnhöffer and myself. I searched in vain at Basle in 1906 for P. 3, a design in the manner of Holbein said to bear the monogram of N H.

[2] The assertion of Prof. H. A. Schmid (Berlin *Jahrbuch*, xx, 246) that no woodcuts by N H appeared at Augsburg, cannot be upheld after the evidence to the contrary brought by Dr. Dörnhöffer.

cut is accompanied, in one edition, by verses printed in the Augsburg dialect.[1] It is signed, moreover, in another edition, by the wood-engraver, in the form HANNS . LEVCZELLBVRGER . FVRMSCHNIDER . 1.5.2.2. The same engraver calls himself, on the proofs of Holbein's Dance of Death initials, "Hanns Lutzelburger, formschnider, genant Franck." Now Hans Franck (Lützelburger), who was engaged from the end of 1522 onwards in cutting Holbein's

[1] I am indebted to Dr. Max Geisberg for a transcript of the verses printed in three columns beneath the Dresden impression, of which only excerpts have hitherto been printed, and that not without errors.

(First column.)

Ain Insel haiszt Vtopion
Die leyt nit ferr von Morian
Da gschach ain sollichs schlagen
Hundert tausent hort ich sagen
Doch ist es eben vil der Jar
Das ich gelaub es sey nit war
Wann wie wolt ain nackend man
Ain angelegten pawren bstan
Der maister der das hat erdicht
Der hat sein kunst dahin gericht
Das man erkennen müg da bey
Wasz hoher kunst im maalen sey
Ausz maalen kumpt gar vil zů druck
Durch formen schneyden manig stuck
Vnd welcher sollich kunst nit waisz
Der maalt ain Esel für ain gaisz
Vnd ain Teüfel für ain Engel
Ain wurst für ain pretzenstengel
Maalen kumpt von alter her
Maalen hat grosz lob vnd eer
Bey den alten offt erworben
Das zeügen die vor seind gestorben
Pythis Micon Timagor

(Second column.)

Poligrot Appollodor
Der auch den ersten pensel fand
Cleophant gab farb dem gwand
Gyges nach dem schatten maalt
Prothagein die kunst nit faalt
Den doch Appelles über wand
Mit klůger lyni die er fand
Zensis die weinber maalt so fein
Das darzů flugen die vögelein
Vnd wolten daruon essen
Parrhasis sich nit vergessen
Der maalt ain tůch von klůger art
Daruon Zensis betrogen ward
Wer maalen will soll sein gelert
In künsten vil, als drinn begert
Die rechten kunst der maalerey
In perspectiua, Geometrey
Er soll auch gar mit nichte
Versaumen der Poeten dichte
Mit sinnen sey er gschwind vnd bhend
Den sinnen volgen nach die hend
Das er herfür künd bringen
Masz vnd gstalt in allen dingen

designs at Basle, and cut alphabets in that same year for the Mentz printer Schöffer, had been one of the group of wood-engravers engaged at Augsburg under Jost de Negker in work for the Emperor Maximilian I from 1516 to 1519.[1] It would seem that he remained at Augsburg till 1522, and that the "Battle of Naked Men in a Wood" is his earliest work of that year and his latest done at Augsburg, which place both he and the draughtsman probably quitted, like Hans Weiditz at the same date, on account of the depression in the printing and illustrating trades, of which the failure of Grimm and Wirsung was a symptom.[2] On the other hand, it is possible that N H himself, who seems later to have migrated to Cologne, may have resided at Basle for a time in 1522, and that the dialect may be explained by the recent residence of both designer and engraver at Augsburg. Acquaintance with More's Utopia, which had been printed by Froben in 1518, in itself proves no close connexion with Basle.

In the Apuleius illustrations the designer, whether a native of Augsburg or not, proves himself a thorough master of the Augsburg style, akin to Burgkmair, Schäufelein, Breu and Weiditz; he approaches the latter, at the period of the Celestina and Trostspiegel illustrations, more nearly than any other artist. The signed work of 1522 differs from the Apuleius by the excellence, that of 1526 by

(Third column.) Mit jr natur vnd aigenschafft
Vil farben macht er ausz dem safft
Grůn, plaw, praun, wie mans haben will
Wer maalen will der darff noch vil
Erfarung land vnd leüte
Berg vnd tal, hoch gebürg vnd weyte
Fisch, vögel, aller thier gestalt
Er kennen soll, wie manigfalt
Gott hat sy all gezieret
Den hymel vmbher fieret
Mit liechter vil entprennet
Dabey man wol erkennet
Den schöpffer hooh ins hymels throne
Der alle gaben tailt gar schone
Mit rechter masz wer es begerte
Desz maalens seind nit vil gelerte
Darumb man billich loben soll
Den, der sein kunst beweiset wol
Als diser auch ain maister was
Doch ist jm lieber das wein glasz
Das braucht er für ain langen spiesz
Er thůe jms nach, den das verdriesz.

[1] *See* p. 208.

[2] Woltmann ("Holbein," i, 193), His (Zahn's *Jahrbücher*, iii, 169) and Lippmann ("Engravings and Woodcuts by Old Masters," ii, 40), are in favour of the woodcut having been produced at Augsburg. Lützow ("Gesch. d. deutschen Kupf. u. Holzschn.," p. 149) holds that Lützelburger came from Augsburg, but calls the master N H "oberrheinisch."

the inferiority of the cutting; in the latter series, moreover, the influence of Dürer shows itself; but the same personality may be traced through all.[1]

BOOKS ILLUSTRATED BY THE MASTER N H.

A—In the Department of Prints and Drawings.

1. [PFINZING.] Theuerdank. J. Schönsperger, sen., Nuremburg, 1517; fol.

Cut no. 14. A bear hunt (the head of Fürwittig, r., corrected by Beck). Dr. Dörnhöffer suggests that this cut (by Laschitzer's "unknown master E") may be a work of the monogrammist. Comparison of the head of Ehrenhold (l.) with types in the Apuleius and Maximilianus Transilvanus inclines me to the same opinion.

2. [PFINZING.] Theuerdank. J. Schönsperger, sen., Augsburg, 1519; fol.

The same cut repeated.

3. [CHELIDONIUS.] Passio Jesu Chr̄i ama- | rulenta, certis & primarijs effigiata locis, uario | carmine Benedicti Chelidonij, & tandem Chri- | stiani Ischyrij illustrata. P. Quentel, Cologne, 1526; 8vo.

Purchased from Mr. Bumstead, 1852.

Thirty-seven cuts [*c.* 84 × 60]. First mentioned by Dörnhöffer, *loc. cit.*, p. 61; omitted by Merlo and Muther.

(1) A 3. The Man of Sorrows, standing. (2) A 4. The Fall of Man (signed) (For the bushes compare Apuleius, fol. 26 v., 27 v., etc.) (3) A 5. The Expulsion from Eden. (4) A 6. The Annunciation. (5) A 7. The Nativity. (6) A 8. The Entry into Jerusalem. (7) B 1. Christ purifying the Temple. (8) B 2. The Virgin, kneeling. (9) B 3. The last Supper. (10) B 4. Christ washing the Apostles' feet (compare types in Apuleius, fol. 10). (11) B 5. The Agony in the Garden. (12) B 6. The Betrayal of Christ. (13) B 7. Christ before Annas. (14) B 8. Christ before Caiaphas. (15) C 1. Christ mocked. (16) C 2. Christ before Pilate. (17) C 3. Christ before Herod. (18) C. 4. Christ scourged (for the gaoler r. compare Apuleius 9, man in boat). (19) C 5. Christ crowned with thorns. (20) C 6. Ecce homo. (21) C 7. Pilate washing his hands. (22) C 8. Christ bearing the Cross. [D 1. The Man of Sorrows, seated, 78 × 61, probably by a different artist.] (23) D 2. Christ fastened to the Cross (Apuleius trees). (24) D 3. Christ on the Cross between the Virgin and St. John. (25) D 4. Christ descending into Hell. (26) D 5. The Descent from the Cross. (27) D 6. The Lamentation beneath the Cross. (28) D 7. The Entombment. (29) D 8. The Resurrection. (30) E 1. Christ appearing to the Virgin. (31) E 2. Christ appearing to St. Mary Magdalen (trees and female type as in Apuleius, fol. 33 v.). (32) E 3. The Supper at Emmaus. (33) E 4. The incredulity of St. Thomas. (34) E 5. The Ascension. (35) E 6. The Descent of the Holy Ghost. (36) E 7. The Last Judgment.

[1] I attribute to the same master without hesitation a woodcut [84 × 58] of the "Nothelfer," among whom SS. George, Pantaleon, Erasmus, Christopher and Catherine are the most conspicuous, in the Culemann collection at Hanover (Kestner Museum). On the verso is Latin text in large type from sig. MM iiij of an exposition of the liturgical gospels, ending ". . . . odierno Euangelio, inter cætera." The book, not identified, probably contains a series of illustrations by this master.

Plate XIII

THE MASTER N H

Illustration to Apuleius

B.—In the Department of Printed Books.

1. [MAXIMILIANUS TRANSILVANUS.] Legatio ad sacratis | simum ac inuictū Cæsarem Diuū Carolū . . . in Molendino regio | Die ultimo Novembris . Anno . M.D.XIX. (Grimm and Wirsung, Augsburg); 4to. (Pr. 10909. Dörnhöffer, p. 60).

Cut [150 × 102] on title-page. Frederick, Elector Palatine, approaches Charles V, who is on his throne, attended by four courtiers. The architecture and the treatment of heraldry suggest Weiditz, and the cutting is probably the work of a man accustomed to work for that artist, but the types of face, especially of the two men on either side of Charles, are characteristic of N H.

2. [GERMANY.] Werbung an den . . . Herrn Carlen erwelten Römischen König . . . durch . . . Herrn Friderichen phaltzgrafen bey Rein, etc. (Grimm and Wirsung), Augsburg, 29 March, 1520; 4to. (Weller 1655; Muther 1057; Pr. 10915).

On the back of the title-page, the same cut as in no. 1.

3. [APULEIUS.] Ain Schön Lieblich auch kurtzweylig gedichte Lucij Apuleij von ainem gulden Esel [translated by Joh. Sieder]. A. Weissenhorn, Augsburg, 1538; fol. (Muther 929; Röttinger (Weiditz) 3). (Specimens of the illustrations are reproduced in both books.)

Thirty-seven cuts [*c.* 117 × 154] on ff. 1–33, one of which (f. 17 v.) is also used on the title-page. Costume and style prove that this first part of the illustrations must have been designed about 1520. Then, for some reason or other, the publication of the book was postponed. When the project was resumed the publisher applied to Schäufelein to complete the series; the remaining cuts are in the latest style of that artist, and the date 1537 suits them very well. *See* p. 14, no. 32.

4. [HOMER.] Odyssea (translated by Simon Schaidenreisser, named Minervius). A. Weissenhorn, Augsburg, 1538; fol.

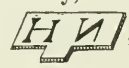
On fol. 9 the cut from fol. 31 v. of Apuleius is used as an illustration to the third book of the Odyssey. The seventeen remaining illustrations are by another hand, much influenced by Breu.

WOODCUT DESIGNED BY N H.

1. BATTLE OF NAKED MEN AGAINST PEASANTS IN A WOOD.
B. vii, 552, 1. P. iii, 443, 2. Nagl. Mon. iii. no. 1292.

The scene is a fir-wood in Utopia; in the battle 100,000 men are said to have fallen, but the poet confesses his scepticism:

Doch ist es eben vil der Jar
Das ich gelaub es sey nit war
Wann wie wolt ain nackend man
Ain angelegten pawren bstan?

It does not appear whether the peasants, armed with flails, clubs, scythes, axes, etc., are themselves Utopians or invaders assailing the natives of the island, who, though naked, are armed with swords and bucklers.[1] To l., standing apart from the fray, and pointing with a jagged stick to his monogram on a palette,[2]  , is the artist himself, holding a blown wine-glass[3] in his r. hand, to which allusion is made in the text:

Als diser auch ain maister was
Doch ist jm lieber das wein glasz
Das braucht er für ain langen spiesz
Er thůe jms nach, den das verdriesz.

The other nude man, running up with a can and also pointing, with his hand, to the palette, is perhaps the engraver, Lützelburger himself. Some close connexion with the wine-bibbing artist is obviously intended, and the verses mention the engraver in addition to the painter:

Der maister der das hat erdicht
Der hat sein kunst dahin gericht.
Das man erkennen müg da bey
Wasz hoher kunst im maalen sey
Ausz maalen kumpt gar vil zů druck
Durch formen schneyden manig stuck, etc.

[1] There is an allusion, of course, to the frequent armed risings of the German peasants at this period.
[2] A palette of similar shape is held by the painter in no. 26 of the Weisskunig.
[3] For a similar vessel in actual use, *see* Apuleius, f. 10.

[149 × 293.] Fine early impression, well preserved, but cut to the border-line. A modern false margin has been added, wherein is inserted, in the middle, the tablet [29 × 55] containing the engraver's name, HANNS · LEVCZELLBVRGER · FVRMSCHNIDER.[1] 1.5.2.2, which properly belongs to the l. side, where it was placed immediately under the border of the woodcut, with a tablet containing an alphabet in the corresponding position r. (*see* repr. of the Munich impression in this state in Hirth and Muther's Meisterholzschnitte, nos. 106, 107). The verses (68 lines in three columns) from which extracts are quoted above, are found on the lower margin of the impression at Dresden which does not contain Lützelburger's address and the alphabet, and belongs accordingly to another, apparently later, edition. The Berlin impression also has Lützelburger's name attached to it. The Lanna collection has a fine early impression without margin (watermark, high crown).

Purchased from Mr. Obach, 1870.

It is evident from the verses[2] that the draughtsman deliberately intended this woodcut to be a masterpiece, and the wood-engraver has done his best to second him in the effort. A very high place indeed must be assigned to it among all the productions of the German school. The extreme finish of the cutting, indeed, is what chiefly impedes the recognition of its essential unity in draughtsmanship with the more carelessly executed Apuleius illustrations. A few of the more marked points of resemblance may be pointed out. Man in hat, towards r., looking down: *cf.* Apuleius, f. 12. Face on extreme l.: *cf.* bald man in same illustration. Peasant with flail, treatment of drapery: *cf.* Apuleius, f. 18 v. Hair, like a wig: *cf.* Apuleius, *passim*. Trees: *cf.* Apuleius, f. 20. The frontispiece to Maximilianus Transilvanus also offers many analogies.

1a. BATTLE OF NAKED MEN AGAINST PEASANTS IN A WOOD.

A fairly early impression, stained and ill preserved; no margin.

Bequeathed by the Rev. C. M. Cracherode.

1b. BATTLE OF NAKED MEN AGAINST PEASANTS IN A WOOD.

A much later impression, well preserved; no margin. Small heraldic watermark, indistinct.

Presented by Mr. W. Mitchell, 1895.

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[1] The two tablets only, without the woodcut itself, are said to be in the Paris collection (Woltmann, i, 193).

[2] Especially from the following lines:—

Des maalens seind nit vil gelerte
Darumb man billich loben soll
Den, der sein kunst beweiset wol
Als diser auch ain maister was, etc.

XI.—ANONYMOUS WOODCUTS OF THE AUGSBURG SCHOOL.

EARLY XVI CENTURY.

1. THE VIRGIN IN GLORY, CROWNED BY TWO ANGELS. Schr. 2869.

White-line woodcut on black ground, with the symbols of the four Evangelists (Schr. 2875) in medallions touching the corners of the principal block.

[Chief woodcut, 152 × 96; medallions, diam. 39.] Good impression, on title-page of "Stellarium Corone benedicte marie virginis," by Pelbartus de Temesvar, J. Otmar, Augsburg, 1502 (Muther 966; Pr. 10658). Under the woodcut is a stamp of the Buxheim Library.

Presented by Mr. W. Mitchell, 1895.

This woodcut has been attributed to the end of the XV century, but 1502 is the date of its first publication, though it is thoroughly late-Gothic in spirit. It is not in the Hagenau editions of 1498 and 1501. There has been much discussion of the question whether it was cut on wood or metal. It is needless to suppose that it is anything but a woodcut; the cross-hatching in white line in the medallions shows a deliberate imitation of the metal-cutter's technique, but has not the delicacy that work in that material itself would possess. *Cf.* Vol. I, pp. 154, 183.

The woodcut of the Virgin occurs again in Plutarch, "Von Zucht der Kinnder," 1508 (Pr. 10669), and the medallions of the Evangelists in Geiler, "Predigen teütsch," 1510 (Pr. 10679), both printed by J. Otmar.

2. THE FRANCISCAN, PELBART OF TEMESVAR, STUDYING IN A GARDEN. W.—E 7. Schr. 2876.

White-line woodcut on black ground, as no. 1. Here the corners of the block are cut away and the four medallions encroach upon the space that it would otherwise have filled.

[Chief woodcut, 178 × 119.] Fair impression, on title-page of "Pomerium de sanctis, fratris Pelbarti ordinis sancti Francisci," J. Otmar, Augsburg, 1502 (Muther 965).

Purchased from Messrs. Smith, 1845.

2a. THE FRANCISCAN, PELBART OF TEMESVAR, STUDYING IN A GARDEN.

Another impression, from another part of the same work, "Pomerium de tempore." From a duplicate of the Munich library.

Presented by Mr. W. Mitchell, 1895.

On this woodcut *see* Passavant, i, 101, Hymans, "Documents iconographiques," etc., p. 21, Willshire, i, 320, Muther, Schreiber, and Koehler "White-line engraving for relief printing," etc., p. 393. The woodcut is reproduced by Hymans, Butsch, i, pl. 18, and Koehler (here from "Pomerium Quadragesimale"). Ed. Eyssen, "Daniel Hopfer von Kaufbeuren," Heidelberg, 1904, p. 44, no. 1, attributes it to Hopfer, whose first authenticated woodcut is twelve years later. Dr. Eyssen does not mention the Virgin in Glory (no. 1).

3. THE LAMENTATION FOR CHRIST.

The Virgin kneels in the foreground, three-quarter face to l., with clasped hands, bending over the body of Christ, which is so far supported by St. John, l., that only the feet rest on the ground. Both St. John and the Saviour have long hair falling in ringlets. St. Mary Magdalen kneels r., behind the Virgin, holding a jar of ointment in both hands. On the hill of Calvary, at a distance r., are the three crosses. A ladder stands erected against the central one; the bodies of the crucified thieves still remain in position. A tower stands on a hill across a lake; behind St. John is a clump of trees. Single border line.

[146 (cut at top) × 118.] Damaged impression, occupying the r. portion of a sheet, which contains l. the poem "Maria Zart," in five stanzas, printed as prose, with the heading "Fünnff andechtiger gesetz new gedicht, ... mit zal der Reimen vnd der melody ma | ria zart, Gesetzt vnd gedicht zů Haydelberg 1506" (5½ ll.). The poem itself occupies 26 ll. and is followed by the address, "Getrückt zů augspurg." The printer, according to Proctor (10698), is Erhard Öglin. (*See* also Weller, suppl. 1, 358.) To l. of the text is an upright panel of white renaissance ornament on black ground, foliage with dolphins, springing from a vase. [145 (cut at top) × 25], in Burgkmair's taste. [Size of sheet, 150 × 280.]

Purchased from Mr. Cohn, 1880.

I have seen other impressions of this rare and undescribed woodcut at Sigmaringen and Munich (damaged, without text). It is one of exceptional artistic merit, and its freedom of style, combined with the advanced renaissance character of the ornament on the same sheet, inclines me to think that it may be some years later than 1506, which is given, it must be observed, as the date of the composition of the poem. I can make no suggestion with regard to the artist.

4. A MONSTROUS BIRTH AT ERTINGEN, 20 July, 1512.

On the front of the leaf the front view, on the reverse the back view, of a female child with two heads, named respectively Elisabet and Margareta.

[114 × 87.] The leaflet bearing the two woodcuts is attached by a hinge to the middle of a broadside containing two columns of verse, each in 58 lines, with the heading in three lines, "Im iar da man zalt tausent fünff hundert vnd zwolfften, ist geborn ain solichs kind wie dise figur anzaigt in der herren von Werdenberg land in dorff | Ertingē nechst by Riedlingē auf den zwaintzigstē tag des Heumons, vñ sein nam ist Elszgred." The type is that of Öglin (Pr. 10711). Size of sheet, 277 × 150.

Purchased from Mr. Bigmore, 1876.

This is the prodigious birth commemorated by Dürer in a drawing now at Oxford (L. 394). Dürer gives the same particulars about the date and place of the occurrence, and the separate baptism of the united bodies under the name of Elizabeth and Margaret, but he does not mention the amusing abbreviation "Elszgred."

XII.—AUGSBURG WOODCUTTERS.

(1) Jost de Negker.

Jost, or Jobst, de Negker (de Necker, Dienecker), wood-engraver and publisher, a native of Antwerp, worked at Augsburg 1508–1544. He was the chief of a numerous group of wood-engravers employed in the service of the Emperor Maximilian about 1512–1518 under the direction of Conrad Peutinger, and carried the art of wood-engraving in chiaroscuro to great perfection. The earliest dated work that bears his monogram[1] appeared in March 1508 at Leyden.

Authorities :—

Bartsch, P.-G., vii, 243.
Heller, "Zusätze," 96.
Passavant, P.-G., iii, 295.
Nagler, "Monogrammisten," ii, nos. 901, 1172.
Herberger, "Conrad Peutinger in seinem Verhältnisse zum Kaiser Maximilian I.", 1851.
Chmelarz, "Jost de Negker's Helldunkelblätter," Vienna *Jahrbuch*, xv, 391.
Rooses, in "Biographie Nationale publiée par l'Académie Royale de Belgique," xv, 562.
Dodgson, "Zu Jost de Negker," *Repertorium*, xxi, 377.

Summary list of woodcuts by Jost de Negker.

A. Cut in the Netherlands.

1. St. Martin, designed by Lucas van Leyden, in Utrecht Breviary, Leyden, 31 March, 1508. *Repertorium*, xxi, 37, 377, xviii, 146, 2. Signed with monogram ℔.

2. Perhaps the Temptation of St. Antony, related to an anonymous engraving, dated 1520, *Repertorium* xxi, 381 (*see* p. 207, no. 1).

3. Undescribed musical broadside [463 × 307], part xylographic, part printed with type, entitled "Principium et ars tocius musice," in the

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[1] Jost de Negker used the monogram ℔ (for Jost), either alone or combined with the initials ꝺ or ꝺr n, when he introduced his signature on the block. On the lower margin he frequently employed the full xylographic address,

Culemann collection of "Einblätter," Kestner Museum, Hanover.[1] In the middle is a large hand ; to l. is a tablet containing the dedication : IO . FRAN . FERRARIEN . ORD . SERAPH . CAPP . DIAE ISAB . MANTVE . MARCH . HOC . DEDIT . ; at the top is a tablet with the second dedication D . FREDERICO . PRIMO . GENITO MAR . MAN . DIC . and at the foot a third tablet containing the signature ✠ſt n between the imperial arms and those of Antwerp. The dedication to Federigo Gonzaga as heir to the Marquis of Mantua gives a date between 1500 and 1517 ; this range is narrowed to 1500–1508 by Jost de Negker's presence in the latter year at Augsburg, which he did not leave again. The broadside is probably copied from an Italian original earlier than the versions hitherto known.

B. Cut at Augsburg.

I. Works commissioned by the Emperor Maximilian.

1. The Genealogy. It is not proved that Jost de Negker cut the blocks.

2. Der Weisskunig. Few of the blocks bear the engraver's name, and that of Jost de Negker does not occur. There can be no doubt, however, that he took an important share in the work.

3. Theuerdank. No. 70 has Jost de Negker's monogram in the early proofs, but it was afterwards effaced.

4. The Triumphal Procession. Jost de Negker cut nos. 19, 20, 25, 26, 37, 42, 47, 50, 76, 79 and 131 (122 in edition of 1883–84).

5. The Austrian Saints. Jost de Negker cut nos. 17, 68, 75, 91, 112, 117 (edition of 1799).

II. Unofficial works.

A. After Amberger (Beham), Breu and Burgkmair.

Series of fifty landsknechts. Authority, preface to the edition printed at Vienna by David de Necker.

B. After Burgkmair. (1) In chiaroscuro.—St. George, B. 23, and Portrait of Maximilian I., B. 32, both 1508 ; the Lovers surprised by Death, B. 40, 1510 ; Julius II., B. 33, 1511 (on a signed impression at Brunswick, *see* p. 87) ; Hans Paumgartner, B. 34, 1512. There is no direct evidence that Jost de Negker cut the portrait of Jakob Fugger, P. 119, but there can be little doubt that it is by him, as well as the anonymous chiaroscuro portrait at Berlin reproduced in the *Jahrbuch* x, 209, and Lützow, p. 223.

(2) In black only.—The Virgin and Child, B. 11 (copy of B. 9), signed with monogram ✠ on the block and also (Vienna, Hofbibl.) with xylographic address on margin ; St. Sebastian, 1512, B. 25, signed with monogram and initials ; St. Clara, B. 17, with xylographic address on margin (Vienna, Hofbibl.) ; Lamentation for Christ, *Jahrbuch* xii, 166, 4, xylographic address on margin (Charlottenburg, Beuth-Schinkel Museum) ; Influence of Women over Sages and Heroes, 1519, B. 4–6, 73, xylographic

[1] A broadside of the same size and composition, published IN ROMA PER ANTONIO STRAMBI, is in the British Museum, (Music, I. 600 (49), under the name IOANNES FRANCISCUS, Ferrariensis). Two other versions, a woodcut published in the XVI century by Gadaldini at Modena, and a later engraved copy, are in the Liceo Musicale at Bologna (Gaspari and Parisini, Catalogo, i, 220).

address on margin of B. 6, first state (Basle); Heroes and Heroines, 1519, B. 64–68, xylographic address on margin of first state (Paris, Vienna, Albertina and Hofbibliothek); the Crucifixion, 1526, B. 19, Nagl. Mon. iii, 242, 15, address forming part of xylographic inscription at foot (*see* also p. 63, no. 23).

C. Probably after Burgkmair. Portrait of Louis XII. of France, 1519, P. iii, 297, 5, xylographic address on margin (London, Guildhall); Portrait of Charles V., 1519, P. iii, 223, 334a, address printed below (London); Imperial eagle, Nagl. Mon. ii, 456, 7, Dresden, collection of K. Friedrich August II., printed in red and black, yellow and green added by hand [sheet 290 × 390], below, l. AVGSPVRG, r. Jobst de Necker.

D. After Schäufelein. Standard-bearer, B. 100. Signed with initials.

E. After Weiditz. Alphabet, 1521, Röttinger 39, P. iii, 282, 130. Nine ornamental handles, B. vii, 223, 78, *Kunstgeschichtliche Anzeigen*, 1904, p. 64 (a perfect impression in the Hofbibliothek, Vienna, another, cut in nine pieces, at Berlin). Architectural frame containing the four Evangelists, dated 1521 (*see* p. 167). Probably also the ornamental frames to woodcuts by Burgkmair, Röttinger 46, 47.

F. After unknown artists. The Prodigal Son, P. iii, 297, 2, Dresden; Charles V., P. 3, and the Empress Isabella, P. 4, Bamberg; Mater Dolorosa (not the large cut by Burgkmair), Nagl. Mon. ii, 456, 5. Caricature of a bird-catcher, with an owl on his l. hand, and an old woman, half-length, dated 1526 [222 × 332], signed "Gedruckt zu Augspurg durch Jobst de Necker Furmschneider" (Gotha, with others of the same set, unsigned).

G. Copies of engravings or woodcuts by other artists.

After Dürer (engraving, B. 31) the Virgin on the Crescent, B. vii, 243, 1, P. iii, 297, 1, and (woodcut, B. 104) St. Christopher, *Repertorium* xxi, 381.

After Cranach (B. 58) St. Christopher, *ibid.*

After an unknown original, St. Christopher, *ibid.*

After Beham (*cf.* Pauli 1114), the Siege of Griechisch Weissenburg, 1522, P. iii, 298, 6, Nagl. Mon. ii, 456, 8.[1]

After Jan van Calcar, a skeleton, Nagl. Mon. ii, 456, 6; after the same? "Anothomia oder abconterfectung eines | Weybs leyb, wie er innwendig gestaltet ist, Getruckt zu Augspurg durch Jobst de Negker Furmsnider in M.D. xxxviij Jar," in the Albertina (Chmelarz, Vienna *Jahrbuch* xv, 397).

After Holbein, Dance of Death, 1544, Nagl. Mon. ii, p. 351.

[1] At Bamberg and Berlin (coloured, sheet 197 × 363; at top, ¶ Im Stetleyn ist ain parfüsser Closter, auch noch ain kirchen da hat ain Rätzischer Byschoff seyn wonung gehabt. ¶ Getruckt zu Augspurg durch Jost Denecker, 1522). This is not from the same block as the (larger) Derschau copy; here the boats are in outline, whereas in Jost de Negker's cut they are solid black.

WOODCUTS BY JOST DE NEGKER.

A.—In the Department of Printed Books.

1. [DANCE OF DEATH.] Todtentanz. Augsburg durch Jobst Denecker, 1544, fol. (Imperfect).

Forty-two woodcuts, of which 40 are after Holbein, coloured [196 × 147.] The cut of the Duchess, F 2 v., has the date 1542, and that of the Advocate, D 3 v, has the wood engraver's monogram HVE (Nagler, Mon. ii, 1798) from which it appears that J. de Negker was only the publisher. The cut of the Adulterers, E 3 v, is the earlier one described by Nagler, and not that which bears the monogram, Nagler ii, 901, in the second, undated edition. At Berlin is the edition of 1561, "Getruckt inn der löblichen Reychstatt Augspurg, durch Dauidt Denecker, Formschneyder."

B.—In the Department of Prints and Drawings.

1. THE TEMPTATION OF ST. ANTONY.

The saint, in a monastic habit, sits r., raising his r. hand with two fingers extended towards two nude women, who approach him, holding metal vessels in their hands. An ape-like fiend crouches between them, offering a bowl full of coin. Landscape background, with a stag standing on a road in the middle distance. In front is St. Antony's pig with a bell tied to its ear; his staff lies on the ground. In the middle in front is the signature ꝺ ff n upon a tablet.

[370 × 260.] Good impression. Watermark, ox's head, with serpent and *tau* cross.

Purchased from Mr. Gutekunst, 1875.

See Repertorium, xxi, 380, where this woodcut is described and reproduced on a small scale. It contains the same composition, in reverse, with slight modifications, as an anonymous engraving, dated 1520, in the Lanna collection at Prague (Singer 6712, repr. pl. x). It is difficult to believe, however, that the woodcut can be the work of Jost de Negker, whose monogram it bears, unless it is much earlier than 1520. Both, accordingly, may be derived from a common original. The woman in front is seen in the engraving, much more clearly than in the woodcut, to be derived from Dürer's Nemesis.

† THE PRODIGAL SON CAROUSING. P. iii, 297, 2.

Photograph of a large coloured woodcut at Dresden, "Die histori vom verlornen Son. Lucas am xv. Capittel," with address "Gedruckt zu Augspurg, durch Jobst de Negker, Formschneyder."[1] I am unable to attribute the design to a definite artist. It was copied in reverse by Hans Rudolf Manuel Deutsch, with some variations, including the introduction of a pack of cards and names for all the characters represented. The date 1552 occurs, with the monograms of draughtsman and woodcutter, in the ornamental border. The copy is in this collection.

[1] Dimensions of the whole sheet, 1040 × 995, of the woodcut itself, 715 × 792, or including the ornamental border, 990 × 992. The height of the text is 130 mm.

(2) Other Woodcutters.

Of the following little or nothing is known except that they belonged to the group of woodcutters, partly Flemish, partly of German birth, employed at Augsburg under the leadership of Jost de Negker, who gave the finishing touches to their work.

JAN DE BONN (or BOM), cut nos. 21, 22, 31, 35, 39, 54, 60, 104, 117 of the Triumphal Procession (1883–84 edition).

HANS FRANCK, cut nos. 62, 87, 97–99, 103, 105, 109, 130 of the Triumphal Procession, nos. 23 (?), 33, 38, 47, 65, 67, 96, 107, 108 of the Austrian Saints (1799). He is, perhaps, the HF who cut woodcuts after Schäufelein in the 1514 Plenarium, and is probably identical with Hans Lützelburger "genannt Franck," who worked from 1522 to 1526 at Basle (*see* p. 196).

CORNELIUS LIEFRINCK,[1] cut no. 68 of the Weisskunig, nos. 2, 5, 16, 46, 50, 54 (?), 70, 85, 89, 101, 111, 116 of the Saints, and nos. 28, 33, 38, 46, 58, 96, 102, 127, 136 of the Triumphal Procession.

WILHELM LIEFRINCK,[2] cut nos. 21, 49, 63 (?) 95 of the Saints, and nos. 14, 18, 36, 43, 55, 56, 59, 69, 77, 81, 94, 111, 126, 135 of the Triumphal Procession. Other woodcuts by him will be described in later sections of this catalogue.

ALEXIUS LINDT, cut no. 56 of the Weisskunig, nos. 9–11, 13, 22 (?), 25, 28, 45, 53, 77, 93, 103, 114 of the Saints, and nos. 121, 125 of the Triumphal Procession.

JAKOB RUPP, cut nos. 113, 119 of the Triumphal Procession.

CLAUS SEMANN, cut no. 199 of the Weisskunig, nos. 12, 15, 30, 31, 35, 37, 44, 57, 59, 62, 66, 69, 71–73, 79, 83, 87, 104, 105, 110, 113 of the Triumphal Procession.

JAN TABERITH, cut nos. 154, 207 of the Weisskunig, nos. 20, 32, 41, 58, 74, 102 of the Saints, and nos. 2, 23, 24, 29, 32, 44, 49, 52, 53, 88, 116, 118, 124, 129, 131 of the Triumphal Procession.

HIERONYMUS ANDREÄ and WOLFGANG RESCH, who also shared in these works, were Nuremberg men.

(3) Woodcutters known only by their Monograms.

CH *See* pp. 11, 28.

HF *See* above, Hans Franck.

HL *See* p. 79.

M *See* p. 29.

MA *See* p. 31.

[1] *See* "Biographie Nationale publiée par l'Académie Royale de Belgique," xii, 109 (article by Max Rooses).

[2] *Ibid.* xii, 110 (by the same).

DIVISION C.—SCHOOLS OF SUABIA, BAVARIA, AUSTRIA, AND POLAND.

The Suabian school, apart from Augsburg, is represented here only by Matthias Gerung, a native of Nördlingen, whose affinities are with the Augsburg group, and by a few fragments from books printed within the limits of the modern kingdom of Würtemberg. Ulm, which in the fifteenth century had been an important centre of book illustration, held no such position after 1500, and it was only in the latter half of the sixteenth century that a certain revival of woodcutting took place in Suabian cities, notably at Ulm and Tübingen.

The modern kingdom of Bavaria includes, of course, Nuremberg and Augsburg, the two chief centres of South German illustration, but to each of these a separate section has been devoted, and we are here chiefly concerned with two bishoprics, Ratisbon and Passau, which in the sixteenth century were no less independent of Bavarian rule than the free cities of the Empire. Ratisbon, already the home of a famous school of miniature-painting, owes to the genius of Altdorfer its importance in the history of the graphic arts, to which the painter-engravers and woodcutters of the Danube contribute at this period one of the most fascinating chapters. The study of the Danube style, represented at Passau by Wolf Huber, would naturally lead us on to Austria, but we must first turn back to consider the art of Bavaria proper in the two capitals of the divided duchy, Munich and Landshut, where the court painters occupied themselves, however, only to a small extent with illustration or engraving. Mair, the chief artist of Landshut, has been dealt with in the first volume; his imitator, Hans Wurm, belongs to the first years of the sixteenth century. The illustrations that issued from the press of Weissenburger, the chief Landshut printer of this time, are very varied in character, and include the work of Nuremberg and Augsburg artists in addition to woodcuts of the local school. The wood-

cuts of another Bavarian centre of book production, the university town of Ingolstadt, are sparingly represented here.

A Salzburg artist of small importance is placed next to Huber. Austria itself, in the first half of the sixteenth century, contributes very little to the great mass of German woodcutting and illustration. Poland follows next, not only by its geographical position, but because the printer Vietor emigrated from Vienna to Cracow and took, apparently, his woodcutters with him. The art of both cities is represented in this collection by very few examples.

Some readers may have expected to find other names included in this division. A few words may explain their omission.

The Master of the Miracles of Maria Zell, who has been identified with Huber,[1] is represented in this collection only by reproductions of the original woodcuts at Berlin,[2] which are not, however, unique, since twenty-three of the twenty-five are in the Liechtenstein collection at Vienna. They are the work of at least two hands, the majority being by an artist of marked individuality and unmistakable affinities with the school of the Danube, but distinct from Huber; while two woodcuts, "Marggraff Hainrich in Märhern" and "Khünig Ludwig in Ungern," stand apart from the rest and show the style of Augsburg, where the whole set was very likely printed. The second of these, at least, may be attributed to Jörg Breu the Elder;[3] it bears at the top the mark of the Augsburg woodcutter, ΛΙ.[4]

Of the monogrammists, S B (1515),[5] and MS (1530),[6] we know too little to be justified in placing them with the Bavarian school, though certain stylistic features suggest such an attribution.

Another monogrammist, HWG,[7] whose work, as at present recognised, consists of five woodcuts, three of which are represented here, has of late been ranked much more positively among the artists of the Danube school as a follower of Huber, to whom a fourth woodcut, evidently by this artist, had already been attributed by Passavant.[8] In my opinion the influence of Altdorfer and

[1] W. Schmidt, *Repertorium*, xvi, 254.

[2] "Die Wunder von Maria Zell," G. Hirth, Munich and Leipzig, 1883.

[3] The attribution was first suggested to me by Dr. F. Dörnhöffer.

[4] *See* p. 29.

[5] P. iv, 109, 1; Nagl., Mon., iv, no. 3957, 2. *See* Voss, *Mitteilungen*, 1909, p. 56.

[6] B. vii, 494; Nagl., Mon., iv, no. 2544. The two pieces mentioned by B. are in the Hofbibliothek, Vienna; the first (signed) piece, only, is here.

[7] Nagl., Mon., iii, no. 1722.

[8] P. iii, 306, 12. The fifth woodcut (at Berlin) is attributed by Passavant (iii, 263, 4) and Nagler (Mon., iii, 653, 30) to Lautensack. Nagler describes it again (Mon., v, 271) under the name of Solis. On this monogrammist as a master of landscape, *see* Friedländer, *Das Museum*, iv, 21; Voss, "Der Ursprung des Donaustiles," p. 48, note 1, and *Mitteilungen*, 1909, p. 59; Riggenbach, "Wolf Huber," p. 43, note f; Halm, *Christliche Kunst*, v, 65 ff.

Huber on this group of woodcuts has been exaggerated, though in the little (unsigned) landscape with St. Jerome it undeniably exists. The occurrence of the monogram of Virgil Solis on two of the group points to Nuremberg as the place of their production, and I have reserved them, accordingly, for treatment in a subsequent section among the later woodcuts of Nuremberg. Whether the artist who uses the monogram here reproduced is actually the draughtsman, or a woodcutter working after Solis and perhaps after a different draughtsman as well, is a question open to dispute.

I.—MATTHIAS GERUNG.

Gerung described himself on a lost work (tapestry, dated 1543, representing the Siege of Vienna, 1529) as "Mathias Gerung von Nördlingen, Maler zu Lauging." He is first heard of in 1525 at Lauingen, where his name occurs in the register of tax-payers for the last time in 1568; from 1531 to 1567 he was weigh-master to the town of Lauingen, where he died, probably in 1569. His earliest work, a series of miniatures executed 1530–32 for Otto Heinrich of Pfalz-Neuburg in a MS. New Testament, now at Gotha, proves his dependence upon Dürer and Schäufelein; the dates on his woodcuts extend from 1536 to 1558. In 1542 he illustrated the Protestant "Kirchenordnung" for the Palatinate; this work was followed by satires against the Roman Catholic clergy, and yet Gerung was chosen to illustrate the missal printed at Dillingen in 1555 by order of Cardinal Otto Truchsess von Waldburg, Bishop of Augsburg.[1] Pictures by Gerung exist at Carlsruhe (1543), Lauingen (1551, 1557) and Hochstädt (1553); his chief painting (1551), in the Lauingen Rathaus, represents the Council of that town doing homage to Charles V in his camp at Weihgay on the Danube, between Lauingen and Dillingen, during his campaign against the League of Schmalkalde in that region in 1546.[2]

Gerung's affinities are with the Suabian rather than the Bavarian school, and his artistic descent appears to be traced through Schäufelein from the school of Augsburg. Lauingen, now in Bavaria, belonged in his time to the Duchy of Neuburg, and its population was of Suabian stock.

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[1] A finely illuminated copy of this book, once the property of the Cardinal himself, is preserved at Wolfegg in the possession of the present head of the family, Prince Waldburg-Wolfegg-Waldsee. A similar copy is in the Munich library (2° L. impr. membr. 31). A clear survival of Gerung's style is to be seen in a Catholic academical address (single sheet) printed by J. Mayer at Dillingen in 1613 (B.M.). It is probable, indeed, that some of the blocks used for this purpose are old ones by Gerung himself.

[2] Exhibited at the Schwäbische Kreisausstellung at Augsburg, 1886. *See Zeitschr. f. bild. Kunst*, xxii, 360, and *Repertorium*, x, 30. Tapestry designed by Gerung, representing scenes on Otto Heinrich's pilgrimage to Jerusalem, was lent to the same exhibition by the Historische Verein of Neuburg on the Danube. Other tapestries executed for the same prince were dispersed in the XIX century.

In the XVII century Gerung was confused with Grünewald, who had used a similar monogram. An old collection of Gerung's woodcuts illustrating the Apocalypse and satirical subjects exists in Mr. Alfred Huth's collection, bound in book form in 1637 with the name "GRVNEWALT" on the black leather cover.[1] There can hardly be a doubt that Sandrart, in 1675, was thinking of the same series when he attributed to Grünewald, by no means positively, a set of Apocalypse woodcuts.[2] On no better evidence than this a considerable number of Nuremberg woodcuts has been attributed by two recent writers to Grünewald.

Authorities:—

Bartsch, P.-G., ix, 158.
Passavant, P.-G., iii, 307.
Nagler, Mon., iv, 569, no. 1824.
Catalogue of the Huth Library, 1880, v, 1734.
Lützow, "Gesch. d. deutschen Kupf. u. Holzschnittes," 1891, 178.
Alois Wagner, "Mathis Gerung," *Jahrbuch des Historischen Vereins, Dillingen*, ix. Jahrgang, 1896 (Dillingen, 1897), p. 69.
Dodgson, *Jahrbuch der k. preuss. Kunstsammlungen*, 1908, xxix, 195.

BOOKS ILLUSTRATED BY GERUNG.

In the Department of Printed Books.

1. [LITURGIES.] Kirchenordnung, Wie es mit der Christlichen Lehre, heiligen Sacramenten, vnd allerley andern Ceremonien, in . . . . Herrn Otthainrichen, Pfaltzgrauen bey Rhein . . . . Fürstenthumb gehalten wirt. J. Petreius, Nuremberg, 1543; fol.

Der ander theyl, A i v. The Crucifixion, in a richly decorated frame, dated MDXLII, signed. P. 10; N. 15.

2. [LITURGIES.] Missale secundum ritum Augustensis ecclesie. S. Mayer, Dillingen, July, 1555; fol.

All the woodcut decorations are designed by Gerung. P. 11–14; N. 10–13. Title-border; on verso, the Virgin and Child, with SS. Ulrich and Afra, signed, dated 1555; page-border (B. 8), facing fol. 1 and repeated ten times, with different small cuts inserted in the socle; Christ on the Cross, with the Blessed Virgin and St. John, before the Canon; and three ornamental alphabets, of different sizes, O(tho), the first letter used of the largest alphabet, being signed (N. 23; Weigel, in Naumann's *Archiv*, ii, 218). A pelican in her piety, with motto SIC HIS QVI DILIGVNT, occurs repeatedly among the decorations of the missal.

[1] Fully described in the Berlin *Jahrbuch*, 1908, pp. 202–204.

[2] Teutsche Academie, II. Th. 3 Buch, p. 237. "Wiederum gehet in Holzschnitt aus die Offenbarung des heiligen Johannes, ist aber übel zu bekommen, und solle auch von dieser Hand seyn."

3. HORTULUS Animæ. Der Seelen Garten. S. Mayer, Dillingen, n.d. (1560 ?); 8vo.

Twenty-six small cuts in the text, from fol. 229 v, onwards, repeated from the Augsburg Missal, 1555 (no. 2). Other illustrations by several different hands. The 1572 edition of this Hortulus is in the Guildhall Library.

WOODCUTS BY GERUNG.

[1–4.]

Subjects from the Gospels.

1. THE ADORATION OF THE MAGI. *Jahrbuch*, xxix, 199, 2.

The Virgin sits l., holding the Child upon her lap; Joseph stands behind her, and an angel stands at Mary's side, watching the presentation of gold by the kneeling Caspar. Melchior bends his knee, while Balthasar, still standing and crowned, leans forward, holding the vessel of myrrh in both hands. The retinue of the three kings, r., look in through the doorway and a gap in the wall. Three shepherds are seen through a window in the background, two of whom look up at a second angel who appears in clouds over the heads of the Holy Family, pointing to the star which rests over the beams of the roof. No signature.

[690 × 1015.] Good impression, with slight inequalities of printing, on eight sheets.

Purchased at the sale of the Lanna collection, May, 1909 (no. 1017). The only other impressions at present known are in the Albertina and the Berlin Cabinet. The Albertina also possesses the large upright "Nativity" described from the Berlin impression in the Jahrbuch (xxix, 199, 1) and the "Last Supper" (*ibid.* no. 3). The three woodcuts form a closely connected group, and contain many types highly characteristic of Gerung.

2. CHRIST WASHING PETER'S FEET (fragment of a Last Supper). *Jahrbuch*, xxix, 199, 3.

St. Peter sits l., with his arms crossed upon his breast; his r. foot is in a basin, while his l., a little raised, is being washed by Christ, who kneels. St. John holds a towel. Another Apostle is seen between John and Peter, while six more are partly visible r. Through an arched window r. we see the Agony in the Garden of Gethsemane. To l., beyond a pilaster which extends from top to bottom of the sheet, are two Apostles seated, in profile to l., and part of a third; these form a small portion of the Last Supper, which, in a complete impression, would be the principal subject of the woodcut.

[705 × 512.] Good impression, though not before some few cracks in the block; printed on four sheets; no watermark.

Purchased from Messrs. Smith, 1845.

This anonymous woodcut was formerly placed under the name of Schäufelein. I have no hesitation in attributing it to Gerung. The type of face, the drawing of the hair and beard, the treatment of the nimbus, are the same as in his large signed woodcut, no. 4. The veining of the marble on the pilaster occurs again in nos. 3 and 8, also in Huth 7. For St. John in the principal subject, compare the angel r. (with sword) in Huth 34, dated 1553; for St. James and St. John in the background, compare various types in Huth 17, or St. John in Huth 36.

The Berlin Cabinet possesses two impressions (one late) of the complete woodcut [height varying from 695 to 700, width 990], with the Last Supper l.

3. CALVARY. 1542. P. iii, 308, 10; Nagl., Mon., iv, 572, 15 and 17.

Christ on the cross between the two thieves. Mary stands l., supported by St. John, two women stand behind them; Mary Magdalen kneels, clasping the cross, at the foot of which is a tablet with Gerung's monogram. The traditional group of Jews, soldiers, etc., surrounds the cross. The whole scene is framed in a portal of renaissance architecture, dated below MDXLII; on the top are angels bearing the instruments of the Passion.

[247 × 145.] Good impression. On the back is the title, Der ander theyl der Kirchen-|ordnung, etc. (8 ll.), then the arms of the Palatinate [77 × 62] and date, 1543. *See* p. 213, no. 1.

Collections: C. R. (stamp, not in F.), Mitchell.

Presented by Mr. W. Mitchell, 1895.

Nagler describes this woodcut twice, confusing it in the second case, as Passavant had done, with the Canon woodcut in the Missal printed at Dillingen in 1555. The remaining illustrations in the Kirchenordnung (frontispiece to pts. 1 and 3, and Last Supper, fol. 23 v. of pt. 2), are signed by Virgil Solis; the initial letters are by Erhard Schön. The book was printed by Petreius at Nuremberg.

4. THE DESCENT FROM THE CROSS. Nagl., Mon., iv, 571, 14.

Two men on ladders lower the body of Christ from the cross; a third draws out the nail by which his feet were fastened, while Mary Magdalen, in tears, holds the cloth by which the feet are covered. Another man l., standing beyond Joseph of Arimathea, holds up both hands. R. the Virgin Mary, fainting, is supported by two women; St. John and another woman stand behind them. The two thieves are still on their crosses; their bodies are only in part included in the limits of the design. The monogram, without a date, is on the ground l.

[1000 × 677.] Fine impression, perfectly preserved, printed on eight sheets. Watermark, Gothic P, a small shield above the letter, and initials A H.

Collections: Caspari (sale, 1878, no. 386), Mitchell.

Presented by Mr. W. Mitchell, 1895.

4a. THE DESCENT FROM THE CROSS. N. 14.

Another impression, less well preserved; same watermark.

Purchased from Messrs. Heussner and Lauser, 1878.

[5–13.]

Illustrations to the Apocalypse, Symbolical Subjects, and Satires against the Church of Rome.

These woodcuts, uniform for the most part in size, ranging in date from 1536 to 1558, form a double series carried on by the artist contemporaneously during a number of years, but with special intensity from 1546 to 1548. It is not easy to draw the line between those which are, strictly speaking, illustrations to the Apocalypse, and those which are merely Protestant lampoons or Biblical subjects with an obvious allusion to modern religious controversies. But it seems that out of a total of sixty, twenty-six certainly, and in all probability twenty-eight belong to the Apocalypse, the remainder falling under the other categories.

No complete series is known. The Wolfenbüttel library possesses fifty-four, the Huth library forty-eight, the Berlin Cabinet thirty-seven, Maihingen fourteen, Dresden (Collection of K. Friedrich August II) thirteen, while some few other collections contain a smaller number. Only seven are described by Bartsch; Passavant adds two, his nos. 9 and 15; and Nagler three more, nos. 6, 7, 20. The catalogue of the Huth collection describes forty-eight, and the whole series of sixty is described in the Berlin *Jahrbuch*, 1908, xxix, 195 ff. An impression of no. 11, not mentioned there, is in the Willshire collection at the Guildhall, while nos. 25, 29, 34, 36–39, 43, 49, 54, 55, 57 and 59 are at Coburg.

5. ST. JOHN BEHOLDS THE SEVEN GOLDEN CANDLESTICKS. 1544.
B. ix, 158, 1; Nagler, 1; Huth, 23; Dodgson (*Jahrbuch*), 1.

[233 × 162.] Good impression, without margin; no watermark.
Presented by Mr. W. Mitchell, 1895.

6. ST. JOHN BEHOLDS THE THRONE OF GOD AND THE FOUR AND TWENTY ELDERS. 1546. B. 2; N. 2; H. 25; D. (*Jahrbuch*), 2.

[233 × 163.] Good impression, with margin [2–7], on white paper with castle gate watermark. This and the following number belong to the same issue as the whole set at Wolfenbüttel and the majority of those in the Huth collection.
Collections: Benedict XIV (F. 614, l., black), H. Buttstaedt (F. 253, blue), Mitchell.
Presented by Mr. W. Mitchell, 1895.

7. THE ANGELS RESTRAINING THE FOUR WINDS. 1546.
B. 4; N. 4; H. 29; D. (*Jahrbuch*), 6.

[233 × 162.] Good impression, with margin [7], on the same paper as no. 6, but without the watermark.
Collections: as no. 6.
Presented by Mr. W. Mitchell, 1895.

8. SYMBOLICAL SUBJECT. 1536. H. 4; D. (*Jahrbuch*), 35.

A prophet stands with l. arm extended, a staff in his r. hand, before a large throne which contains two seats, one elevated above the other. On the lower are seated two elderly and two youthful princes, on the upper five children[1] holding palms or flowering sprays in their hands. To l. and r. of the four rulers a sword and a bundle of rods are poised in the air; the holy Dove is seen above clouds which descend to the top of the throne. Low down r. are the monogram and date 1536.

[233 × 162.] Old impression without watermark, somewhat discoloured and damaged.
Purchased from Mrs. Noseda, 1856.
Other impressions occur at Berlin, in the Huth library and at Wolfenbüttel.

9. SATIRICAL SUBJECT. 1548. H. 8; D. (*Jahrbuch*), 39.

A mounted emperor pierces a prostrate pope with a lance; a cardinal, a bishop and several monks bewail his fall under a tent r. In the distance Elijah (HELIAS) is slaying the priests of Baal on the slopes of Carmel. At the foot, towards the l., are the monogram and date 1548.

[1] Possibly the "babes and sucklings" of Matth. xxi. 16.

[215 (for 233) × 163.] Old impression, without watermark, discoloured, damaged and cut at the top.
Purchased from Mr. Asher, 1853.
Other impressions occur in the Huth library and at Wolfenbüttel.

10. SATIRICAL SUBJECT (undated). H. 13; D. (*Jahrbuch*), 44.

In the background a Gothic church is crashing down, though its apse stands intact; a number of ecclesiastics are overwhelmed by the ruins; a tiara, mitre, cardinal's hat, processional banner, monstrance, chalice, and box of indulgences lie scattered on the ground; a panel with a painted figure of St. Paul rests across a fragment of carved stone. To l. a crowd of laymen, including a king, watch the catastrophe with dismay; a canon stands in advance of them. Three demons fly in the air over the ruins, and a book inscribed EVANG is about to fall upon the shattered roof of the church. Monogram in l. lower corner.

[233 × 162.] Good impression, but discoloured and repaired towards the top. No watermark or margin.
Purchased from Mr. Gutekunst, 1867.

11. SATIRICAL SUBJECT (undated). D. (*Jahrbuch*), 60.

In the background Christ, over whose head the Father and Holy Ghost are seen, preaches to a crowd of humble listeners, men and women, on the top of a rock from either end of which an angel is just pushing off an unbeliever. In the foreground two large devils, crowned as Sultan and Pope, with their tails intertwined, are raised over the pit of Hell. Each draws into his mouth and chews a chain to which seven other chains are attached, passing round the bodies or necks of Turks l. and ecclesiastics r. In the background are three demons, two of which perform on guitar and fiddle. In the r. lower corner is the monogram.

[234 × 163.] Good impression, a little torn on r. side. No margin. Watermark, small high crown. On the back is written in an old hand, perhaps that of the artist himself, *Dasz. 21 . vndt 22 . caput | Seint noch zu inventirenn*, meaning probably, "The [illustrations to the] 21st and 22nd chapters [of Revelations] are yet to be designed." An illustration to the 21st chapter exists, dated 1546, D. (*Jahrbuch*), 28, so that the present woodcut would have to be dated not later than 1546, with which time its style agrees well.
Presented by Mr. W. Mitchell, 1895.
No other impression is known.

12. SMALLER SATIRICAL SUBJECT.

Towards the right is a round table, at which a cardinal and a bishop (both vomiting) and three women are seated. The bishop lays both hands on the shoulders of the women beside him, one of whom is receiving rival addresses from a young layman. The cardinal is being assisted by a monk who stands at his side holding a vessel. A woman seated by herself r. is handing her cup to a man to be refilled. In the foreground l. are three money-bags, a display of plate, several boxes, and a dog. In the middle distance l. a priest is seen standing between two devils, while a third holds the papal tiara over his head. Smoke rises round this group and divides it from a pair of lovers embracing and a third group, behind the banqueters, consisting of four men and two women. Through the

windows are seen in the distance a soldier piercing a prostrate man with his spear and a conflict between two squadrons of cavalry. No signature or date.

[215 × 172.] Good impression, slightly damaged but with border-line preserved on all sides. Watermark, letter P surmounted by the arms of Augsburg.

From the Holtrop collection, sold at Sotheby's, July, 1909.

This woodcut is uniform in every respect except size with the earlier portion (before 1550) of the set of sixty described in the Berlin *Jahrbuch* in 1908. Its dimensions differ, however, so markedly from those of the series that it cannot be treated as belonging to it.

13. FRAGMENT OF A LARGE SATIRICAL SUBJECT.

Jahrbuch, xxix, 200, 4.

First state.

The complete woodcut [990 × 691], of which an impression, in a later state, exists at Berlin, represents the Saviour with a banner standing at the head of a staircase, between God the Father l. and the Lamb surrounded by angels r. At he foot of the staircase stands St. Peter, holding a key in either hand, between St. Paul l. and St. John the Baptist r. Below, l. and r., are the two sacraments of Baptism and the Lord's Supper; the latter is administered in both kinds by two apostles. Farther to r. Moses and Charles V stand in front of a crowd of blindfolded Catholics, who are pressing on towards a pile of rocks by which all approach to the staircase from the side is barred. A Jew (?) in a high hat is trying to climb the rocks, a monk mounts a ladder, and another falls back baffled in a shower of fiery hail. Other invaders make a similar effort on the l. side, but are repulsed by angels. Low down r. a boar's head with fool's cap and papal tiara emerges from water. Near the middle, beneath the groups of devout Protestants, is Gerung's monogram.

[481 × 352.] A fragment, being the r. lower portion of the whole woodcut described above. Fine impression; watermark, small shield with the arms of Augsburg.

Purchased from Mr. Daniell, 1866.

In both the known impressions pieces of the block have been cut out, evidently in order to contain inscriptions, which, however, are wanting. These pieces are to (l. and) r. of the second step above St. Peter's head (and on the hill below the Lamb). In the second state, at Berlin, a piece of wood has been inserted containing new headgear for Charles V, who now has a turban instead of the imperial crown, and the cardinal by his side. The monk who is falling backward with hands spread out above him has also received a new head.

14. A LEAF FROM THE AUGSBURG MISSAL. 1555. B. ix, 160, 8.

An architectural frame containing, in a lunette, the Coronation of the Virgin, flanked by statues of St. Paul l. and St. Peter r. on columns. The frame is a *passe-partout*, used frequently in the missal, and containing in this case the Adoration of the Sacrament of the Altar by Apostles, Evangelists and Doctors of the Church. In the lower part of the frame is the Last Supper with Gerung's monogram beneath it.

[332 × 240.] Fair impression. On the back text printed in red and black, commencing with "Accessus altaris," the last page of the preliminary matter; this woodcut, in the missal, faces fol. 1.

From the Holtrop collection.

Presented by Messrs. Obach & Co., 1909.

II.—ANONYMOUS WOODCUTS FROM BOOKS PRINTED IN WÜRTEMBERG.

Schwäbisch Hall.

1. QUARTO TITLE-BORDER.

Explica = | tio Epistolæ | Pauli ad Galatas. | Autore Ioanne Brentio. | Halæ Suevorum | per Petrum Frentium, | XLVI.

One piece, architectural. Below, in the centre, three coats-of-arms, surrounded by a wreath.

[162 × 123; opening, 72 × 75.] Good impression.
From the Bagford Collection (Harl. MS. 5920–505).
Transferred from the Department of Printed Books, 1900.

2. FOLIO TITLE-BORDER.

Evangelii | quod inscribitur, secun | dum Ioannem, Vndecim posteriora capita . . . . . explicata. | Per Ioannem Brentium. | . . . . . Halæ Suevorum | Excudebat Petrus Frentius, | Anno salutis, | M.D.XXXXVIII. | Mense Maij.

One piece, architectural. Below, in the centre, a tablet containing ornamental foliage and a bird.

[255 × 177; opening, 146 × 105.] Upper corners damaged.
From the Bagford Collection (Harl. MS. 5918–609).
Transferred from the Department of Printed Books, 1900.

Tübingen.

3. THE ARMS OF JOHANNES NAUCLERUS (1516).

A boat sailing with an ecclesiastic at the helm, a blackamoor at the prow, and another, holding a club, at the top of the mast. Crest, a blackamoor holding a paddle in either hand.

[156 × 154.] Good impression, Latin text on the back, from the title-page of "Memorabi | lium omnis actatis et omni | um gentium chronici com | mentarii a Ioanne Nau | clero I. V. Doctore Tubing. Praeposito, | & Vniversitatis Cancellario, digesti in | annum Salutis M. D.," printed at Tübingen by Thomas Anshelm, March 1516; fol. (Steiff,[1] 84; Pr. 11743). There is no other cut in the book.
From the Franks Collection, bequeathed 1897.

4. PORTRAIT OF JOHANNES STÖFFLER (1531). P. iii, 392, 61.

Half-length, in profile to r., wearing a gown and fur-trimmed cap; the r. elbow leans on a ledge, the l. hand holds a roll of paper, the r. hand

[1] Karl Steiff, "Der erste Buchdruck in Tübingen," 1881.

a book. Leaf and grape ornament at the sides and upper corners. To r. of the portrait are the type-printed words, EFFIGIES | IO. STOEF | LER AN = | NORVM | LXXIX.

[113 × 97.] Fine impression, evidently a proof,[1] with margin [10–13].

Presented by Mr. W. Mitchell, 1895.

The mathematician Stöffler was born 10 December, 1452, and died 16 February, 1531; since his age is given as 79, the portrait must have been drawn after 10 December, 1530. It was first published, at least in book form, in "Ephemeridum Opus Ioannis Stoefleri," second edition, printed by Ulrich Morhard, Tübingen, 1 February, 1533; 4to (Steiff, 149). In the first edition, 1 September, 1531 (Steiff, 142), a different and inferior portrait was used. The present portrait was repeated in "Almanach No = | vum Petri Pitati Veronensis . . . TVBINGAE M.D. XLIIII. VL. MOR." (British Museum) on the verso of the fourth (unnumbered) leaf, before sig. A. The recto of the leaf has two Latin poems printed in italics. There is no text on the portrait itself, but over it is printed EFFIGIES IO. STOEFLERI AN = | norum LXXIX. There is no cut in the corresponding place of the 1552 edition. At some later time the woodcut was reprinted with the addition of a second block, printed in red.

This beautiful woodcut was attributed by Passavant to Holbein. The attribution was rejected by Woltmann[2] and by His-Heusler.[3] A more recent attribution to Flötner[4] meets the case no better.

Ulm.

5. THE DEVICE OF THE PRINTER, HANS VARNIER THE ELDER.

The Tree of the Knowledge of Good and Evil, round the stem of which a serpent is twined, holding in its mouth a skull. A skeleton lies on the ground, which is strewn with skulls and bones. An axe lies at the roots of the tree, which project above the ground. The name "Hans Varnier," printed with type, is divided by the stem of the tree.[5]

[102 × 62 (cut, border-line preserved only at the bottom).] Good impression; watermark, a hand surmounted by a flower.

In the inventory of 1857.

Varnier, whose family appears to have migrated from the Tyrol, one of them being described at Ulm as "Athesinus," became a citizen of Ulm in 1531 and printed there from that year till 1547, when he took to other forms of industry. He printed chiefly the works of Protestant sectarians. The date of his death is unknown. His name appears in Mr. L. Cust's index to artists of the German school, but I find no evidence that he was himself a draughtsman or engraver. The device is extremely well drawn and cut.

[1] As printed in the book, Steiff 149, the = after AN is wanting, and there is a line over LXXIX. Moreover, the text of the title comes close to the upper and lower border-lines. A second impression, derived from this book, is placed in the portrait collection. The woodcut is reproduced in facsimile as the frontispiece to Steiff's bibliography.

[2] "Holbein und seine Zeit," ii, 217.

[3] Quoted by Steiff, p. 187.

[4] Karl Domanig, *Jahrbuch der kunsthist. Samml. d. allerh. Kaiserhauses*, 1895, xvi, 32.

[5] K. Steiff, in his article on Varnier in "Allgemeine Deutsche Biographie," xxxix, 499, describes this device, which he says occurs in two sizes. They are described more fully by G. Veesenmeyer, "Miscellaneen" (Nuremberg, 1812), pp. 53 and 55. In the smaller, used in 1535, the name HANS VARNIR ZV VLM is placed on a scroll round the stem of the tree. The device above described is the larger, also used in 1535. Neither of the books named by Veesenmeyer is in the British Museum. Steiff suggests that the idea for Varnier's device was taken from Seb. Franck's book, "Vom Baum des Wissens des Gutz und Bösz," printed by Varnier along with a translation of Erasmus' "Moriae Encomium" and other pamphlets in 1535.

III.—ALBRECHT ALTDORFER.

Painter, architect, engraver and draughtsman on wood; born about 1480, place and exact date of birth unknown, perhaps son of the painter Ulrich Altdorfer, a citizen of Ratisbon from 1478 to 1499; removed in 1505 from Amberg to Ratisbon, of which place he became a citizen, being then aged at least twenty-five; earliest dated engraving 1506,[1] earliest dated woodcut 1511, in which year he travelled down the Danube to Austria; resided permanently at Ratisbon,[2] where he was architect to the municipality and a member of the inner council from 1526 till his death, which occurred in February, 1538.

Authorities:—

Bartsch, P.-G., viii, 73.
Passavant, P.-G., iii, 301.
Nagler, Mon., i, p. 38, no. 87.
Meyer, K.-L., i, 536 (biography by C. W. Neumann, critical essays and catalogues by W. Schmidt).
"The Fall of Man, by A. A., edited by A. Aspland, with an introduction by W. Bell Scott." The Holbein Society, 1876.
"A. A.'s Farbenholzschnitt, Die Madonna von Regensburg," *Jahrbuch der k. preuss. Kunstsammlungen*, 1886, vii, 154.
M. Friedländer, "A. A. der Maler von Regensburg," Leipzig, 1891, especially pp. 34–39, 53–58.
T. Sturge Moore, "Altdorfer" (*The Artist's Library*), London, 1900.
T. Sturge Moore, "A. A., a Book of 71 Woodcuts" (*Little Engravings*, no. 1), London, 1902.
J. Meder, "A. A.'s Donaureise im Jahre 1511," *Mitt. d. Ges. f. vervielf. Kunst*, 1902, 9 and 1907, 29.
H. Voss, "Der Ursprung des Donaustiles," Leipzig, 1907.
M. Friedländer in Thieme-Becker's "Lexicon," i, 347.
H. Hildebrandt, "Die Architektur bei A. A.," Strassburg, 1908.
H. Voss, "A. Altdorfer und W. Huber" (*Meister der Graphik*, no. 3), Leipzig, 1910.

[1] Dr. Friedländer (p. 170) divides Altdorfer's activity in the graphic arts into periods in which he chiefly produced some special kind of work, as follows: 1506–1511, engravings; 1511–1517, woodcuts; *c.* 1520, engravings, woodcuts and etchings; 1521–1526, chiefly engravings; after 1530, etchings. No woodcuts were produced much, if at all, later than 1520. Most of Altdorfer's drawings belong, like the majority of his woodcuts, to the years 1511–1517.

[2] Hildebrandt endeavours to show that Altdorfer must have travelled to northern Italy about the years 1520–22 by the alleged influence of definite buildings and monuments in Verona, Padua and Venice upon his paintings and prints. It is a hypothesis which lacks any definite proof; *see* Friedländer, *Repertorium*, xxxii, 362.

BOOKS CONTAINING WOODCUTS BY ALTDORFER.[1]

In the Department of Printed Books.

1. [DUERER.] Alberti Dureri Noriberg. German. Icones sacræ. In historiam Salutis humanæ per Redemptorem nostrum Jesum Christum Dei & Mariæ filium instauratæ. . . . Nunc primùm è tenebris in lucem editæ. Georg Ludwig Frobenius, Hamburg, 1604 ; 4to.

Contains 38 cuts (omitting B. 38 and 40) of the little series, the Fall and Redemption of Man, B. 1–40, erroneously published under Dürer's name and arranged partly in the wrong order. Heinecken [2] asserted that some of the woodcuts in this edition were copies; his statement, repeated by Bartsch [3] and Heller,[4] is controverted by Schmidt.[5] The question is by no means an easy one to settle, but after a close examination of the 1604 edition with three sets of early impressions at hand for comparison, I have come to the conclusion that in no single case can it be proved that a copy has been substituted for the original block. In several cases, however, alterations have been made, and in one case the mark of the woodcutter who made them has been inserted. The alterations occur, with one exception, in places where a wide blank space on the original block facilitated the insertion of new detail by which a subsequent engraver thought to improve upon Altdorfer; I can discover no alteration in the body of the work and find it incredible that a copyist should have adhered so closely to the original. Any deterioration that is noticeable can be explained by the wear and tear of the block, and such little defects as are already present in early proofs never fail to reappear, often exaggerated, in the impressions of 1604. The one exception alluded to above is in the case of B. 26, Pilate washing his hands, where alterations may be noticed along the border-line, which is narrower than in the early proofs, and perhaps added by the Wittenberg wood-engraver, Jacobus Lucius, of Cronstadt in Transilvania, who has inserted his mark, a trefoil, in the r. lower corner, at a place previously blank. In the early proofs the boot of the man l., and the outermost spearhead touch the border-line; there is a little variation in the cord by which the sounding-board over Pilate's head is suspended; at the extreme r. side of this sounding-board are some short lines of shading not present in the early proofs, so that on all four sides the border-line may have been renewed. Of course, the simpler explanation would be that the whole is a copy, but I cannot persuade myself that such is the case. The only other instances in which alterations are noticeable are the following :—

B. 2. A tuft of hair has been added to Adam's head.

B. 3. A little piece of superfluous scrabble has been inserted at the top, l.

B. 4. The monogram, removed from the l., is now inserted beneath the r. wing of the angel; just below it a superfluous and disconnected piece of foliage is put in. The foliage which originally rose above Joachim's r. arm has been removed. The r. wing of the angel no longer touches the upper border-line 8 mm. from the r. side. This is the one case explicitly mentioned by Heinecken as a copy; Schmidt describes the transference of the monogram as a mark of late impressions.

B. 15. A little shading has been introduced, l. and r., on the breast of Christ's robe.

2. [BECKER.] Holzschnitte alter deutscher Meister. Gotha, 1808–16 ; fol.

B. 60–66, seven woodcuts by Altdorfer, B. 41, 43, 44, 50, 53, 54, 57, printed from the blocks preserved in the Derschau collection, now at Berlin. The same collection includes the block of B. 56, which was not published by Becker.

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[1] So far as we know, Altdorfer, unlike most of the contemporary painters, never himself illustrated books.

[2] " Dictionnaire des Artistes," 1778, i, 176.

[3] P.-G., viii, 75.

[4] " Zusätze," 1854, p. 5.

[5] Meyer's K.-L., i, 551.

WOODCUTS BY ALTDORFER.

Since these extend over a few years only, and it is difficult to place some of the undated cuts with any degree of certainty, a chronological order has not in this case been adopted. The dated woodcuts are the following :—

1511. The Massacre of the Innocents, B. 46 ; St. George slaying the Dragon, B. 55 ; The Judgment of Paris, B. 60 ; Lovers seated in a Wood, B. 63.
1512. The Resurrection of Christ, B. 47 ; The Beheading of St. John the Baptist, B. 52.
1513. The Annunciation, B. 44 ; St. Christopher, B. 53 ; Pyramus and Thisbe, B. 61.
1517. The Beheading of St. John the Baptist, S. 54.

To the year 1512 belongs a wood-block preserved at Munich (K. B. Graphische Sammlung), with a drawing by Altdorfer of a Lamentation for Christ [124 × 95], on which the woodcutter has just begun to work.[1]

The earliest woodcuts by Altdorfer are the small set in the Hofbibliothek at Vienna reproduced in "Altdorfer" (*Little Engravings*), pl. 1, and described, though not under Altdorfer's name, by W. L. Schreiber.[2] The monogram appears on two of the seven, St. Achatius and St. Jerome. In addition to these, there are two others, hitherto undescribed, in the same collection, SS. Peter and Paul with the Sudarium, in a single circle [diam. 31, size of sheet, 31 × 32], and St. Bartholomew, half length, knife in r. hand, in a double circle placed within a square [18 × 19 ; diam. (outer circle) 14]. To these must be added the more mature work, St. John, reproduced by T. S. Moore, pl. 2.

Among the later woodcuts not actually dated a group connected with "die schöne Maria von Regensburg," can be referred with certainty to a period between 1519, when the cult of this wonder-working Madonna became popular, and 1523, when it was already on the decline, soon after 1520 being the most probable date for the production of the woodcuts.

The following approximate order is suggested by Dr. Friedländer for the undated woodcuts ; his reasons for so dating them are mentioned in the course of the catalogue.

Early (1511 or later). St. George standing, B. 56 ; St. Christopher, B. 54.

About 1514. St. Jerome in a cave, B. 57.

About 1515. The Fall and Redemption of Man, B. 1–40.[3]

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[1] Reproduced in W. Schmidt, "Handzeichnungen alter Meister im Kön. Kupferstichkabinet zu München," Lief. ix, 1900, Bl. 164, and in T. S. Moore's "Altdorfer" (*Little Engravings*, no. 1), pl. 3. No other blocks of the early German school with uncut drawings upon them appear to be extant except those at Basle designed to illustrate an edition of Terence, many of which, both cut and uncut, are reproduced in D. Burckhardt's "Albrecht Dürer's Aufenthalt in Basel," 1892. A block drawn upon by P. Brueghel the Elder is in the Figdor Collection at Vienna.

[2] "Manuel de l'Amateur," nos. 901, 939, 1174, 1183, 1269, 1572, 1669.

[3] The compositions of two of the series were used in a painting dated 1517, still at Ratisbon. *See* Hildebrandt, pp. 40 and 50.

About 1516. The Adoration of the Shepherds, B. 45; St. Jerome, in an ornamental border, B. 58.

Before 1519. A Standard-bearer, B. 62.

About 1520. The Virgin and Child in a church, B. 48; Abraham's Sacrifice, B. 41; the Return of Joshua and Caleb, B. 42; Jael and Sisera, B. 43; a Suppliant kneeling before the Virgin and Child, B. 49; the Holy Family at a fountain, B. 59.

Somewhat after 1520. The Beautiful Virgin of Ratisbon, B. 51; An altar with figures of the Virgin and Saints, B. 50; ornamental woodcut, S. 68.[1]

Hildebrandt dates B. 48 and 59 *before*, the other woodcuts connected with the Beautiful Virgin *after* the supposed Italian journey of *c.* 1520. It may perhaps be suggested that Altdorfer, who manifestly took the keenest interest in all connected with the cult of the Beautiful Virgin, is not likely to have absented himself from the city just as that cult was reaching its climax.

[1–40.]

THE FALL AND REDEMPTION OF MAN. B. viii, 73, 1–40. S.[2] 1–40.

1.	THE FALL.	B. 1. S. 1.
2.	THE EXPULSION FROM EDEN.	B. 2. S. 2.
3.	JOACHIM'S OFFERING REJECTED BY THE HIGH PRIEST.	B. 3. S. 3.
4.	THE MESSAGE OF THE ANGEL TO JOACHIM.	B. 4. S. 4.
5.	THE EMBRACE OF JOACHIM AND ANNE AT THE GOLDEN GATE.	B. 5. S. 5.
6.	THE PRESENTATION OF THE VIRGIN IN THE TEMPLE.	B. 6. S. 6.
7.	THE ANNUNCIATION.	B. 7. S. 7.
8.	THE VISITATION.	B. 8. S. 8.
9.	THE NATIVITY.	B. 9. S. 9.
10.	THE ADORATION OF THE MAGI.	B. 10. S. 10.
11.	THE CIRCUMCISION.	B. 11. S. 11.
12.	THE PRESENTATION OF CHRIST IN THE TEMPLE.	B. 12. S. 12.
13.	THE FLIGHT INTO EGYPT.	B. 13. S. 13.
14.	CHRIST DISPUTING WITH THE DOCTORS.	B. 14. S. 14.
15.	THE TRANSFIGURATION.	B. 15. S. 15.
16.	CHRIST TAKING LEAVE OF HIS MOTHER BEFORE THE PASSION.	B. 16. S. 16.
17.	THE ENTRY INTO JERUSALEM.	B. 17. S. 17.

[1] This has been reproduced, so far as I know for the first time, in Hildebrandt's book, pl. 8, from the unique impression in the Dresden cabinet.

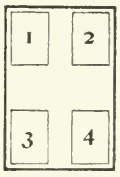
[2] S. = W. Schmidt, author of the catalogue of Altdorfer in Meyer's "Künstler-Lexikon," i, 550–552.

18.	THE LAST SUPPER.	B. 18.	S. 18.
19.	CHRIST ON THE MOUNT OF OLIVES.	B. 19.	S. 19.
20.	THE BETRAYAL OF CHRIST.	B. 20.	S. 20.
21.	CHRIST BEFORE CAIAPHAS.	B. 21.	S. 21.
22.	CHRIST BEFORE PILATE.	B. 22.	S. 22.
23.	CHRIST SCOURGED.	B. 23.	S. 23.
24.	CHRIST CROWNED WITH THORNS.	B. 24.	S. 24.
25.	CHRIST SHOWN TO THE PEOPLE.	B. 25.	S. 25.
26.	PILATE WASHING HIS HANDS.	B. 26.	S. 26.
27.	CHRIST BEARING THE CROSS.	B. 27.	S. 27.
28.	CHRIST NAILED TO THE CROSS.	B. 28.	S. 28.
29.	THE RAISING OF THE CROSS.	B. 29.	S. 29.
30.	CHRIST ON THE CROSS.	B. 30.	S. 30.
31.	CHRIST TAKEN DOWN FROM THE CROSS.	B. 31.	S. 31.
32.	THE LAMENTATION BENEATH THE CROSS.	B. 32.	S. 32.
33.	THE ENTOMBMENT.	B. 33.	S. 33.
34.	CHRIST DESCENDING INTO HELL.[1]	B. 34.	S. 34.
35.	THE RESURRECTION.	B. 35.	S. 35.
36.	CHRIST APPEARING TO ST. MARY MAGDALEN.	B. 36.	S. 36.
37.	THE ASCENSION.	B. 37.	S. 37.
38.	THE DEATH OF THE VIRGIN.	B. 38.	S. 38.
39.	THE LAST JUDGMENT.	B. 39.	S. 39.
40.	THE VIRGIN AS QUEEN OF HEAVEN.	B. 40.	S. 40.

[72-73 × 48 mm.] Good impressions, not very early, with narrow margin [3-4 mm.]. No watermark; white paper, but artificially stained in a few cases.
Collections: Liphart (F. 321, 1), Mitchell.
Presented by Mr. W. Mitchell, 1895.
The date suggested by Friedländer (p. 36) for this series is about 1515.

1a-40a. THE FALL AND REDEMPTION OF MAN. SECOND SET.

Impressions of similar character, but more evenly printed and in some cases superior to the first set. No margin.
Purchased from Messrs. Smith, 1845.
Impressions of this quality are by no means rare. An exceptional set of proofs is that at Wolfegg, in which four subjects are found printed on one sheet arranged as follows:



Each sheet measures about 225 × 150 mm. The woodcuts approach within 2 or 3 mm. of the edge of the paper; the space between 1 and 2 amounts to 48, that between 1 and 3 to 74 mm. The ten sheets contain respectively the following numbers of Bartsch: No. 1, B. 2, 3, 6, 7; no. 2, B. 15, 17, 19, 20; no. 3, B. 40,

[1] This subject should always follow immediately upon Christ's death on the cross, as in the "Little Passion" of Dürer, but I have not thought it worth while here to disturb the order which has been customary since the days of Bartsch.

1, 4, 5; no. 4, B. 16, 18, 22, 23; no. 5, B. 8, 9, 13, 12; no. 6, B. 10, 11, 14, 38; no. 7, B. 23, 24, 27, 28; no. 8, B. 34, 31, 35, 36; no. 9, B. 32, 33, 37, 39; no. 10, B. 25, 26, 29, 30. The watermark is a bull's head with cross and flower. Early impressions also occur in book form, in which each subject, with a wide margin, is printed on a leaf measuring about 140 × 90 mm. A complete set of this kind in the Berlin Cabinet has two watermarks, bull's head with cross and flower and "Reichsapfel." Mr. Max Rosenheim possesses a similar but imperfect set (B. 1–7, 19–31, 34, 36, 40), leaves measuring 135 × 86 mm., with bull's head, high crown, and cardinal's hat as watermarks. This set had been bound in the XVI century as a book, with an early inscription, *Ce livr a partient a guilebert belart imagier de scaints (?) a mons (?)*.

Impressions of this series in chiaroscuro are said to occur (Meyer's "Kunstler-lexikon," p. 551). The forty woodcuts are reproduced in the Holbein Society's publication, 1876, in Hirth's "*Liebhaber-Bibliothek alter Illustratoren*," xii, 1888, and in Moore's Altdorfer ("*Little Engravings*").

41. ABRAHAM'S SACRIFICE. B. viii, 76, 41. S. 41.

[122 × 95.] Good impression, without margin or watermark.
Presented by Mr. W. Mitchell, 1895.
About 1520 (Friedländer, p. 37).

42. THE RETURN OF JOSHUA AND CALEB. B. viii, 76, 42. S. 42.

[122 × 95.] Good impression, without margin. Watermark, flower of four petals (fragment).
Presented by Mr. W. Mitchell, 1895.
Companion to no. 41, about 1520 (Friedländer). The architecture is distinctly of Renaissance character.

43. JAEL AND SISERA. B. viii, 76, 43. S. 43.

[121 × 94.] Good impression, without margin or watermark.
Presented by Mr. W. Mitchell, 1895.
Probably belongs to the same set as nos. 41 and 42.

44. THE ANNUNCIATION. 1513. B. viii, 76, 44. S. 44.

[122 × 95.] Good impression, but the table and part of Mary's dress are damaged and restored. No watermark.
Presented by Mr. W. Mitchell, 1895.
In late impressions there is a crack on either side of the tablet containing Altdorfer's monogram.

45. THE ADORATION OF THE SHEPHERDS. B. viii, 77, 45. S. 45.

[122 × 95.] Good impression, without margin or watermark.
Presented by Mr. W. Mitchell, 1895.
Friedländer dates this woodcut about 1516, remarking on the deficiencies of the Renaissance architecture as compared with the purer style of 1520.

46. THE MASSACRE OF THE INNOCENTS. 1511. B. viii, 77, 46. S. 46.

[193 × 147.] Good impression without margin. Watermark, anchor in a circle, surmounted by a star.
Collections: Drugulin (F. 535, blue), Mitchell.
Presented by Mr. W. Mitchell, 1895.

47. THE HOLY FAMILY ON THE FLIGHT INTO EGYPT, AT A FOUNTAIN. B. viii, 80, 59. S. 47.

[228 × 176.] Very fine impression without margin. Watermark, cardinal's hat.
Presented by Mr. W. Mitchell, 1895.
The Virgin in this subject is almost certainly the Beautiful Virgin of Ratisbon. The date is therefore about 1520. Friedländer (p. 53) remarks on the perfection of the technique as compared with the woodcuts of 1511–17. Repr. Lippmann, "Engravings and Woodcuts by Old Masters," ii, and Dürer Society, i, 21.

48. THE RESURRECTION. 1512. B. viii, 77, 47. S. 48.

[230 × 178.] Good impression without margin, worn thin in a few places. Watermark, Gothic p.

Presented by Mr. W. Mitchell, 1895.

W. Bell Scott ("The Fall of Man," Holbein Society, 1876, p. 12) believed that his own impression of this woodcut proved Altdorfer's acquaintance with the process of "overlaying," "the entire figure of Christ being made to print dark, while the clouds all round are relieved of the pressure, and made to print comparatively fainter."

49. THE VIRGIN STANDING IN A CHURCH, WITH THE CHILD IN HER ARMS. B. viii, 77, 48. S. 49.

[122 × 94.] Good impression, without margin or watermark.

Presented by Mr. W. Mitchell, 1895.

This appears to be the earliest (1519–20) of the woodcuts representing the Beautiful Virgin of Ratisbon (Friedländer, p. 53).

50. A SUPPLIANT KNEELING BEFORE THE VIRGIN AND CHILD. B. viii, 77, 49. S. 50.

[168 × 121.] Good impression with narrow margin. No watermark.

Collections: Liphart (F. 328, 1), Mitchell.

Presented by Mr. W. Mitchell, 1895.

B. mentions a work by Angelus Fagius Sangrinus, "Carminum de pietate in Deum divosque libri III," printed at Venice in 1570, in which this woodcut occurs. The statement is confirmed by Schmidt. The book is not in the British Museum. Friedländer (p. 57) remarks on the close agreement in technique between this woodcut and no. 47 (B. 59).

51. AN ALTAR WITH NICHES CONTAINING FIGURES OF THE VIRGIN AND CHILD, SS. CHRISTOPHER, MARY MAGDALEN, GEORGE AND CATHERINE. B. viii, 78, 50. S. 51.

[Sheet, 305 × 218; woodcut, 295 × 213.] Good impression, without watermark.

Presented by Mr. W. Mitchell, 1895.

According to S., chiaroscuro impressions with two tone-blocks exist. Friedländer suggests that this may have been a design for an altar in the new stone church of the Beautiful Virgin. He is followed in this by Hildebrandt, and there is no reason to doubt that they are right.

52. THE BEAUTIFUL VIRGIN OF RATISBON. B. viii, 78, 51. S. 52.

Printed in black and five colours (pink, light and dark brown, yellow and blue). The pink (a dull shade, verging on brown) is used for the rim of the Virgin's nimbus, the rays of the nimbus of the Child (which contains no fleur-de-lis, as in the Wolfegg impression), part of the Child's tunic, the Virgin's left sleeve, the small upright rectangular panels on the l. and r. sides of the entablature, the shields containing Altdorfer's signature and the arms of Ratisbon, and the initials of the inscription. The light brown is only used for the Child's hair and a small portion of the Virgin's veil, between her l. cheek and her hood; this brown differs very slightly from the pink and might be mistaken for it if the two colours did not stand in close contact. The dark brown is used for the greater part of the architectural frame, also for the Virgin's face and hands, the Child's face and limbs. Yellow is used for the rays of the Virgin's nimbus, the lining of her hood and mantle, the Child's sash, the flowers, the medallions, the tall upright panels and the frame which contains the inscriptions (all the parts which in the Wolfegg impression are green). Dark slate-blue is used for the Virgin's hood and mantle

the vase, the frieze at the top, and the panels behind the monogram and arms.

[340 × 247.] Late impression, printed rather badly out of register. Watermark indistinct (eagle ?).

Collections: Coppenrath (Sale 1889, no. 200), Lanna (Singer, no. 647).

Purchased at the Lanna Sale, Stuttgart 1909, no. 265.

Making allowances for the obvious inaccuracy of Weigel's reproduction[1] ("Holzschnitte berühmter Meister," Lief. 13), it seems probable that this is the impression there published; it was then in the collection of J. Stiglmeier at Straubing, and had been formerly in that of Kraenner at Ratisbon.

The "Beautiful Virgin" was an old miracle-working statue for which a new and enthusiastic cult arose when it was erected, on 14 March, 1519, on an altar placed among the ruins of the Synagogue recently destroyed. This figure is to be distinguished from the new statue by Erhard Haidenreich erected *outside* the temporary wooden chapel built to contain the wonder-working image. The wooden chapel was the first successor of the Synagogue, but was itself soon replaced by a stone church in the Renaissance style, now the Protestant church of Ratisbon. A copy of the medal commemorating the cult, in silver-gilt *repoussé*, with the inscription, TOTA PVLCHRA ES · 1519, is preserved in the K. K. Hofmuseum, Vienna, inserted in a prayer-book which belonged to Ferdinand I. The Virgin, who has a distinct six-pointed star on her head-dress and mantle, bears a general resemblance to the figure shown in several of Altdorfer's woodcuts. Beneath the half-length figure is a shield with the crossed keys of Ratisbon.[2]

The original woodcut is rare in any condition. I have seen other impressions at Berlin (blue, yellow, two shades of brown, black), Coburg (dull blue, dull yellow, brown and black), Vienna, Hofbibliothek (Fries collection, pink, brown, blue, yellow and black), and Albertina (dark indigo, dark brown, dull light red, dull yellow and black), Würzburg (black and four colours). There is another (pink, brown, light blue, grey and black) in the collection of Altdorfer's works presented by G. A. Peuchel in 1651 to the Ratisbon Council, now in the Hof- und Staatsbibliothek, Munich (Cod. icon. 412 = Cim. 182).[3] According to Bartsch, impressions occur in black outline only; I have not seen them.

† THE BEAUTIFUL VIRGIN OF RATISBON. B. viii, 78, 51. S. 52.

Facsimile in chromolithography of the finest impression known, in the collection of Prince Waldburg-Wolfegg, printed in black and five colours (crimson, pink, brown, blue and green). The watermark of the original is a bull's head with serpent twined round a cross; the woodcut measures 340 × 244 mm. (border-line).

The present reproduction is a proof of the facsimile published by Grote in the Berlin *Jahrbuch*, 1886 (vii, 154), in C. v. Lützow's "Geschichte des deutschen Kupferstiches und Holzschnittes," 1891 (after p. 176), and again, with slightly different colouring, in Lippmann's "Engravings and Woodcuts by Old Masters," iv, 37.

53. THE BEHEADING OF ST. JOHN THE BAPTIST. 1512.
B. viii, 78, 52. S. 53.

[204 × 155.] Good impression, without margin or watermark.

Collections: Hausmann (F. 57), Mitchell.

Presented by Mr. W. Mitchell, 1895.

Another woodcut of this subject, dated 1517, S. 54, is only known to exist in the Albertina. It is reproduced in Sturge Moore's "Altdorfer" (*Little Engravings*, no. 1, 1902), pl. 12.

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[1] The impression is described as being from five plates, but only four are used in the reproduction. The white trefoils in the medallions are an invention of the copyist.

[2] I have to thank Dr. Weixlgärtner for calling my attention to this rarity.

[3] Dr. Leidinger kindly sent me a list of the contents of this volume. In addition to two drawings it contains (in a different order):—

Woodcuts:—S. 1–49, 51, 52, 55–57, 59, 60, 62–65.

Engravings:—S. 1–9, 11, 12, 14–24, 26, 28–38, 40–43, 45, 46, 49–51, 53, 54, 58, 60, 62, 63, 65–67, 70–76, 78, 79, 79a, 80–82, 84–91, 93–97, 99–101.

Plate XIV

ALBRECHT ALTDORFER

St. Christopher. B. 53

54. ST. CHRISTOPHER STOOPING TO RAISE THE CHILD CHRIST. B. viii, 79, 54. S. 55.

[123 × 95.] Good impression, without margin or watermark.
Presented by Mr. W. Mitchell, 1895.
An early work.

55. ST. CHRISTOPHER WADING WITH THE CHILD CHRIST UPON HIS SHOULDERS. 1513. B. viii, 79, 53. S. 56.

[169 × 122.] Fine, early impression with margin [2–3], on thin white paper, watermark a cardinal's hat.
Presented by Mr. W. Mitchell, 1895.

56. ST. GEORGE SLAYING THE DRAGON. 1511. B. viii, 79, 55. S. 57.

[192 × 150.] Sharp, early impression, but damaged and cut within the border. Watermark, anchor in a circle, surmounted by a star.
In the inventory of 1837.

56a. ST. GEORGE SLAYING THE DRAGON. 1511. B. viii, 79, 55. S. 57.

[196 × 150.] Old impression, somewhat damaged, no margin or watermark.
Presented by Mr. W. Mitchell, 1895.
On Altdorfer's journey down the Danube in 1511, *see* J. Meder in *Mitteilungen der Gesellschaft für vervielfältigende Kunst*, 1902 and 1907. Dr. Meder (1902, p. 11) identifies the castle in this woodcut with Aggstein below Melk. An anonymous German picture at Piacenza based upon this woodcut is reproduced by H. Voss, *Mitteilungen*, 1909, p. 75.

(**57.** ST. GEORGE STANDING. B. viii, 79, 56. S. 58.)

The British Museum does not possess the original. A photograph of the only impression known to me, a late one, at Vienna (Hofbibliothek), is inserted for comparison with the copy, no. 57a.

57a. ST. GEORGE STANDING. B. 56. S. 58.

Copy.

[135 × 101.] Late impression with false chiaroscuro tint, dull sage green, applied by hand, white patches being left for the high lights.
Purchased from Messrs. Smith, 1845.
This impression was reproduced as Altdorfer's original woodcut in the "Little Engravings" volume. Dr. Weixlgärtner was the first to recognise it as a copy.[1] Differences in detail are numerous; for instance, the shaft of the spear is shaded along the left side, in the original, with short horizontal lines which are omitted in the copy. For similar shading on the handle of the spear a curved line is substituted in the copy, which the original lacks. The copy, moreover, is larger, the original measuring only 125 × 95 mm. The original itself is unsigned and its authenticity is doubted by Friedländer (p. 35) and Weixlgärtner. The original block is no. 426 in the Derschau collection of blocks at Berlin.

58. ST. JEROME IN PENITENCE, IN A CAVE. B. viii, 79, 57. S. 59.

[169 × 120.] Good impression with narrow margin. No watermark. The l. upper corner has been inserted by a restorer.
Presented by Mr. W. Mitchell, 1895.
The most remarkable achievement on the technical side among Altdorfer's woodcuts. Friedländer dates it 1514.

[1] *Mitt. d. Ges. f. vervielf. Kunst*, 1903, p. 47.

59. ST. JEROME IN PENITENCE, IN THE OPEN AIR. B. viii, 80, 58. S. 60.

[66 × 45.] Late impression, enclosed in a *passe-partout* of Renaissance design, also by Altdorfer [107 × 75; opening, 69 × 49].
Purchased from Messrs. Evans, 1857.
The woodcut is rare. Friedländer dates the border about 1516, remarking on the signs of Dürer's influence which it bears.

60. THE JUDGMENT OF PARIS. 1511. B. viii, 80, 60. S. 62.

[203 × 161.] Fine early impression, the same subject repeated on the back.[1] No margin. Watermark, a triangle (fragment, the rest indistinguishable).
Collections: Firmin-Didot (F. 21), Mitchell.
Presented by Mr. W. Mitchell, 1895.

61. PYRAMUS AND THISBE. 1513. B. viii, 80, 61. S. 63.

[120 × 96.] Fair impression, not very clear. No margin or watermark.
Presented by Mr. W. Mitchell, 1895.

62. A STANDARD BEARER. B. viii, 81, 62. S. 64.

[120 × 95.] Good impression, without margin or watermark.
Purchased from Messrs. Evans, 1853.

63. LOVERS SITTING IN A WOOD. 1511. B. viii, 81, 63. S. 65.

[135 × 100.] Fair impression, without margin or watermark.
Purchased from Messrs. Evans, 1858.
A free imitation of this woodcut, in reverse [82 × 65], appeared in "Das untrew Spiel," by Hans Sachs, "Gedruckt zu Nürnberg durch Hermañ Hamsing" (n.d.).

Of the remaining woodcuts enumerated by Schmidt, no. 54 has already been mentioned, no. 61 (St. Catherine, P. iii, 304, 64) is unknown to me as it was to Schmidt and Friedländer, no. 66 (repr. Butsch, i, 88), a title-border signed A, is not by Altdorfer, no. 67 is a portion of the "Tross" at the end of the Triumphal Procession of Maximilian, no. 68, an ornamental doorway, not described by B. or P., is at Dresden.[2]

64 (1–10). SUBJECTS DESIGNED BY ALTDORFER FOR THE TRIUMPHAL ARCH OF THE EMPEROR MAXIMILIAN.[3]

On the Triumphal Arch *see* Vol. I, pp. 311–321. Altdorfer's share in the work, consisting of ten of the scenes of Maximilian's private life on the round towers at either end, and the decoration of the cupolas by which these towers are surmounted, is described on pp. 313–315 and 317. The subjects may be briefly repeated here.

[1] Schmidt mentions a similar double impression of B. 57 at Munich.
[2] Repr., Hildebrandt, pl. 8.
[3] First attributed to Altdorfer by W. Schmidt (*Chronik für vervielfältigende Kunst*, 1891, iv, 12).

Left Tower. — (1) i. The foundation or incorporation of a church of the Order of St. George.[1]
(2) ii. Maximilian and the knights of St. George vowing a crusade against the Turks.
(3) iii. Maximilian's improvements in artillery.
(4) iv. Maximilian conversing in seven languages.
(5) vi.[2] Maximilian's prowess in the chase.

Right Tower.—(6) vii. Maximilian engaged in tournaments and masquerades.
(7) viii. Maximilian's genealogical and heraldic studies.
(8) ix. The tomb erected by Maximilian for his father.
(9) x. The imperial treasure.
(10) xi. Maximilian's interest in building.

[1] Since the publication of Vol. I important new material for the history of this order has been published by Dr. Robert Eisler. (*Jahrbuch der k.k. Zentralkommission für kunst- und historische Denkmale*, 1905, iii, 103–109.) The Abbey of Millstatt, formerly Benedictine, was conferred upon the order at the time of its foundation by Frederick III. In 1471 followed the incorporation of Wiener Neustadt, which had been the seat of a much earlier Order of St. George, founded in 1333 by Otto "der Fröhliche." From documents issued by Maximilian (17 September 1493), and Alexander VI (13 April 1494), we learn that what was formerly a strictly religious order, with vows of chastity and obedience (not poverty), was transferred into a secular confraternity for both sexes, for the purpose of checking the advance of the Turks. A donation qualified for admission to the confraternity, but those who were willing to serve in person for a year in war against the Turks obtained the title of crowned knights of St. George with certain privileges. Ordinary members had their names read yearly from the pulpit of one of the churches of the order, and if they were of knightly birth their arms were placed in the church; the church at Millstatt is so decorated to this day. Rayn in Carinthia was bestowed upon the order in 1493, and Victring in 1494; it is possible that one of these incorporations, as Dr. Eisler suggests (p. 103), may be the subject of the present woodcut. The codex at Vienna, mentioned in Vol. I, p. 314, should have been quoted as 3221, not 3301.

[2] The fifth subject is by Dürer.

IV.—MASTER OF THE "TROSS."

Unknown artist; worked presumably at Ratisbon about 1515.

A certain portion of the woodcuts which compose the Triumphal Procession of the Emperor Maximilian[1] has for many years been recognised as the work of an artist distinct from the others engaged in preparing the designs. But whereas the hand of Dürer, Springinklee, Burgkmair, Beck or Schäufelein is easily recognisable in this or that group of the Triumph, no identification of the remaining artist hitherto proposed has met with general acceptance. Schestag[2] and Laschitzer[3] left him nameless; Dr. W. Schmidt[4] and Dr. H. Röttinger[5] agree in naming him Altdorfer, though they base the attribution on somewhat different grounds. The name of Hans Dürer has also been proposed, though only recently, so far as I am aware, in print.[6]

Before discussing these suggestions, it is necessary to define more closely what share in the preparation of the blocks was assigned to the unknown draughtsman. Nos. 57–88, a double series of riders bearing respectively the banners of the hereditary domains of Austria and of those acquired through the Burgundian marriage, divided by five ranks of mounted trumpeters, form a group apart, distinguished from the rest of the Triumph by a set of numbers, 1 to 32, cut upon the block and printed in reverse low down to the right of the subject.[7] But it has been fully recognised since 1887 that another group of six blocks at the end of the Triumph, nos. 132–137 in the latest edition, must be attributed to the same draughtsman. This second group represents the "Tross," or train of stragglers and packbearers following with the baggage in the rear of the procession. It is distinguished from the rest of the Triumph by the fact that the throng

[1] B. vii, 229, 81. On the Procession *see* Vol. I, pp. 332, 398, Vol. II, pp. 33, 96, 130.

[2] Vienna *Jahrbuch*, i, 174 ff.

[3] Vienna *Jahrbuch*, v, 167.

[4] *Kunstchronik*, 1893, N.F. iv, 347.

[5] *Repertorium für Kunstwissenchaft*, 1903, xxvi, 328.

[6] By H. Voss, in *Mitteilungen der Gesellschaft für vervielfältigende Kunst*, 1909, p. 56, note 1.

[7] On the early proofs in this collection nineteen of these numbers appear (2, 3, 6–8, 11–17, 19, 24, 27, 28, 30–32); as printed in 1796, two numbers (2, 12) are seen, but the most recent edition shows that ten (2, 8, 11–13, 15–17, 24, 31) are still preserved upon the blocks.

advances in an easy disorder, instead of being marshalled in compact and formal ranks, and also by the presence of a complete landscape background. So free, indeed, is the treatment that these picturesque and lively inventions would hardly be recognised as conforming to the general regulations of the Triumph were it not for the obligatory wreath or "lobkrennzl" on every head and the tablet carried by the "trossmaister." [1]

The landscape affords the first clue to the authorship of the group in question. No one who has studied the characteristics conveniently summarised by the term "Donaustil" can fail to recognise in the treatment of plants and trees the manner of the school of Ratisbon and Passau. The mountain ridges, the curly outlines of the small trees and shrubs, the habit of using a taller tree to mark the limit of a picture (nos. 132–134, 136, 137), the artist's obvious delight in woodland scenery, remind us of the drawings and woodcuts of Altdorfer and Huber. The Romanesque architecture on nos. 135 and 136 is also characteristic of the Danube region. The first impression is confirmed by study of the figures. The preference for grotesque and eccentric types, the lean, bony faces of the men, the rounder heads of the women, the strongly marked nose and carefully drawn eyes of both sexes remind us of Ratisbon rather than Nuremberg or Augsburg. The Bavarian love of curly lines and continually indented contours betrays itself no less in the animal than in the vegetable forms; hair and feathers are studied with the same minuteness as the foliage by the wayside.

But though the draughtsman is obviously a countryman of Altdorfer it is impossible to identify him with the chief of the Ratisbon school. The days are past when everything produced in that school was ascribed to Altdorfer, just as unsigned Nuremberg woodcuts and drawings bore the name of Dürer and those of Augsburg were attributed to Burgkmair. Altdorfer certainly bore his part in carrying out the commissions of the Emperor Maximilian, though it is exceedingly questionable whether he drew either of the two groups of marginal decorations in the Besançon portion of the Prayer-book of Maximilian which are assigned by different critics to Altdorfer—the group signed "A. A." or that signed "H. D." [2] With

[1] On no. 132 not only the horses but even the ducks and running dog wear wreaths.

[2] It is notorious that the signatures in this book were added, not always discreetly, by a later hand. Dr. Giehlow ascribes the "A. A." group to Altdorfer, the "H. D." group to Hans Dürer; Dr. Röttinger gives the former to Huber, the latter to Altdorfer himself. I am inclined to agree with Dr. Röttinger to the extent of assigning these groups to two different artists of the Ratisbon school.

regard to the portions of the "Ehrenpforte" attributed to him by Schmidt no doubt is possible. But the test of comparison with woodcuts and drawings signed by Altdorfer excludes his participation in the Triumphal Procession no less surely than it confirms such a participation in the Triumphal Arch. The miniatures for the Tross, in the Hofbibliothek, Vienna, stand nearer to Altdorfer than the woodcuts, and may be from the hand of the master himself.

The differentiation of the minor artists of this school has made some progress, but is far from being complete. With the best known of them, Wolf Huber, the Master of the Tross has more in common than with Altdorfer. In the treatment of foliage he approaches Huber closely, but there is a great divergence in the drawing of the human figure between our anonymous draughtsman and the Passau master.[1] His skill in depicting an animated crowd might suggest the artist of the Pilgrimage to the Beautiful Virgin of Ratisbon, Michael Ostendorfer, but there is no more than a superficial resemblance between the popular types drawn by the two men. The draughtsman "H. D." of the Besançon Prayer-book has a more serious claim to be the Master of the Tross, and Dr. Röttinger has stated, perhaps overstated, a number of definite points of resemblance between the two works. In my opinion those resemblances count for little as against a far more radical divergence.

Neither in the works of any of the artists hitherto named, nor among such drawings of the school of Ratisbon as have been published do I find any parallel to the most characteristic peculiarities of this master's style. Not only the Tross but the series of horses and riders in nos. 57–88 of the Triumphal Procession, with the women depicted on the banners above them, stand apart from anything else in German illustration of the time. They are the work of a considerable master whose individual talent is so easily recognised and remembered that it is surprising that no other works by his hand can be identified.

Against all this negative criticism of the existing attributions I can set but one positive discovery that may tend towards the solution of the problem. The woman on the third of the banners displayed in no. 65 of the Triumph has the letters "H V" placed upon her bodice in a form which suggests that they are the initials of the artist and not intended merely for decoration, though it is always unsafe to

[1] The Berlin drawing published by Dr. Voss (*Mitteilungen*, 1909, p. 57) forms a closer connecting link than had yet been found, but I would claim it for Huber and not for the anonymous draughtsman.

take letters in such a position for a signature. Before the "H" there may, perhaps, be a "W" partly hidden by the sleeve. No signature or letters can be found anywhere else upon the two groups of woodcuts by this master, except that on the same block, no. 65, the rider has upon his leg the letter "W" four times repeated, in a form which obviously does not betoken a signature.[1] The other letters, till an explanation of them can be offered, only serve as an additional argument for distinguishing this master from the known artists of Ratisbon.

It only remains to be added that the blocks of this portion of the Triumphal Procession were cut, like all the rest, at Augsburg in the workshop of Jost de Negker.

WOODCUTS BY THE MASTER OF THE "TROSS."

[1–32.]

The Arms of the Hereditary Domains of Austria and of those acquired through the Burgundian Marriage.

The woodcuts forming this series are numbered 57 to 88 in all editions of the Triumph. The scheme throughout is uniform. Three cavaliers (in nos. 74–76 two only), riding to the right, carry on their spears banners which contain the arms of the respective countries or towns with helm and crest. A woman, standing or seated, is also represented upon every banner, carrying the same arms on a small flag and wearing a gown embroidered with heraldic emblems to match. At the top of every banner is a black strip which represents a place reserved upon the block for inscriptions which were never cut. According to the programme of the Triumph the knight who carries the banner is to wear armour if the Emperor Maximilian has won a victory in the country of which he is the representative; if not, he is to be richly dressed in the fashion of that country, but not in armour. The bearers of the Burgundian banners are not to wear armour.

In the following list only the arms displayed upon the banners are mentioned, in order from right to left, as they are given in the programme. For the elucidation of some doubtful points in heraldry I am indebted to Mr. Max Rosenheim.

1 (57). AUSTRIA. OLD AUSTRIA. STYRIA.

2 (58). CARINTHIA. CARNIOLA (Crain). SUABIA.

3 (59). ALSACE. HABSBURG. TIROL.

4 (60). GORITZ (Görz). PFIRT (Ferette). KYBURG.

5 (61). UPPER AUSTRIA (Land ob der Enns). BURGAU. CILLI.

[1] It may represent "weiss." Beneath it is a trefoil, possibly the leaf often used as a symbol for green.

6 (62). NELLENBURG. HOHENBERG. SECKINGEN AND URACH.[1]

7 (63). GLARIS. SONNENBERG. FELDKIRCH.

8 (64). ORTENBURG. EHINGEN. ACHALM.[2]

9 (65). FREIBURG. BREGENZ. SAULGAU.

10 (66). WALDHAUSEN. RAVENSBURG. KIRCHBERG.

11 (67). TOGGENBURG. ANDECHS. FRIULI.

12 (68). TRIESTE. WINDISCHMARK. PORTENAU.

13 (69). TRIBERG.[3] RHÄZUNS (Grisons). THURGAU.

14 (70). RHEINECK. ACHTGERICHT (one of the constituent parts of the later Canton of Grisons). LIEBEN.

15 (71). EHRENBERG. WEISSENHORN. HOHENSTAUFEN.

16 (72). RAPPERSWYL. SCHWARZWALD. NEUBURG ON THE INN.

17 (73). TIBEIN.[4] UPPER WALDSEE. LOWER WALDSEE.

18 (74). BURGENT (unexplained—not Burgundy). ZÄHRINGEN.

19 (75). BOHEMIA. ENGLAND.

20 (76). PORTUGAL. MORAVIA.

21 (77). TEN BURGUNDIAN MUSICIANS (five with "Pumharden,"[5] and five with trombones).

22 (78). FIVE BURGUNDIAN MUSICIANS (with trombones).

22a. FIVE BURGUNDIAN MUSICIANS. Another impression. Very early proof, showing none of the injuries to the block that appear even in the 1526 edition. The haunch of the last horse l. is intact. Cut [269 × 346]; the paper stained brown, no watermark. In the inventory of 1837.

23 (79). TEN BURGUNDIAN MUSICIANS (with shawms and "Rauschpfeifen").

24 (80). BURGUNDY (reversed). LORRAINE.[6] BRABANT.

[1] Or Aurach, a town in the Schwarzwald.

[2] The arms of the Counts of Achalm are given by Sibmacher; in the Triumph they are reversed.

[3] These arms are given by Sibmacher (II, 14) as those of the Counts of Tryburg.

[4] This is interpreted in the French version published in the 1796 edition as Duino, a town at the head of the Adriatic, in the modern province of Küstenland, adjacent to Carniola. The arms agree, however, very nearly with those given in a MS. of about 1487, belonging to Mr. Rosenheim, as the arms of "Thwbin," one of "des richs fier edle geschlecht." Rietstap gives the arms of the MS. as those of Trivisan, of Padua, with the difference that the fesse is or instead of argent.

[5] The instruments are described in the programme of the Triumph as Pumharten, Schalmeien and Rauschpfeifen. These, as Mr. Barclay Squire informs me, are the three slightly varying forms of wood-wind instruments shown in nos. 77–79 and do not include the trombones (brass) shown in nos. 77 and 78. The shawm (schalmei) is an old form of oboe; the Pumhard (pommer, bombarde, pomharte) is a bassoon; the Rauschpfeife is closely allied to the other two.

[6] These are not the right arms of Lorraine as generally understood, but are the same as the arms of (new) Austria. The Austrian arms are given in Mr. Rosenheim's MS. (*c.* 1487) as those of "Hertzog zu hinder lutringen" (fol. 23 v.), but with a different crest, while the correct arms of Lorraine ("Hertzog von lutringen") are given on folio 24, v. Grote, "Stammtafeln," p. 257, says that these arms were used from 1509 onwards for "Nieder-Lothringen," and borne by the lords of Perweys in Brabant as descendants of Godfrey of Bouillon.

25 (81). LIMBURG. LUXEMBURG. GUELDRES.

26 (82). HAINAULT. BURGUNDY (*i.e.* Haute Bourgogne or Franche-Comté).[1] FLANDERS.

27 (83). NAMUR. ZUTPHEN.[2] FRIESLAND.

28 (84). MALINES. SALINS. ANTWERP.

29 (85). CHAROLOIS. MACONNOIS. L'AUXERROIS.

30 (86). BOULOGNE. ALOST. SIMUM (?, not Chimay).

31 (87). OSTROBAN (?).[3] ARCUS (Arkel).[4] AUXONNE (Côte d'Or).

32 (88). TERREMONT (Tenremonde). FRANCKH (Franeker). BÉTHUNE.

[33–38.]

The "Tross."

33 (132). FIRST SHEET.

The procession is led by Jeronimus von Heremberg, "trossmaister" (called on the miniature "Jheronimus von Herrenberg Drossmaister"), who carries a tablet and a great scroll, destined to hold inscriptions which were never cut. He is followed by two men riding with women on pillions behind them. A man runs holding up a flask in his l. hand, followed again by mounted men.

The block of this subject is lost; it is wanting, accordingly, in the edition of 1796.

34 (133). SECOND SHEET. Meyer's K.-L. i, 552, 67 (2)—(as Altdorfer).

A man and two women walk in the foreground; the man leads a goat laden with kitchen utensils. Beyond the goat walks a man with a pack on his back and a dog standing on his shoulders; two women follow the goat. On the far side of the road is a cart containing three persons; others follow on horseback or on foot.

35 (134). THIRD SHEET. *Ibid.* 67 (1).

In the middle are two mounted men, conversing with others on foot l. and r., one of whom (to l.) is drinking from a gourd; another (to r.) carries a cock slung by the legs over his shoulder.

36 (135). FOURTH SHEET.

Men and women marching, in the distance a village with a spire. A conspicuous figure in the crowd is a soldier, walking arm in arm with a young woman and carrying a flag.[5]

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[1] "Löwe gekr. g. in b. bestreuet mit g. Schindeln" (Grote, page 341).

[2] Stumpf, Chronicle, i, 249, gives "Zymphen" (meaning Zutphen) with these arms.

[3] Unexplained. The French version gives "Ostrevant."

[4] These arms are given in Mr. Rosenheim's MS. (fol. 70 v.) as "Her vō Erckel," and in Grote, p. 281, as Arkel (5-fach zinnenweise q.-gth. w. r.), a title of the Counts of Egmond.

[5] The object represented on the flag is not easy to explain. Dr. Meder suggested to me the swaddling-clothes of a baby. In that case a satirical allusion to the loose conduct of the soldiery and wenches, and its consequences, may be intended. It may, however, be a very intimate article of masculine wearing apparel, such as is displayed upon a roof in Lucas Moser's altar-piece at Tiefenbronn.

37 (136). FIFTH SHEET. Meyer's K.-L. i, 552, 67 (3).

Men and women marching. They carry packs and implements of various kinds. In the middle is a square tower with a mountain beyond it.

The horses l. do not belong, as Wessely supposed, to the cart in no. 34 (133), but to that in no. 38 (137). The Berlin Cabinet possesses very beautiful proofs of the three subjects which Wessely attributed to Altdorfer. Neither Wessely nor Schmidt (in 1872) observed that they belong to the Triumphal Procession.

38 (137). SIXTH SHEET.

A cart drawn by four horses (two of which are in no. 37), containing a chest, a tub, sacks, etc. A man walking in the foreground carries shoes hanging from two long rods. Several other figures are seen upon the road, which descends from a wood l.

All the woodcuts described above except no. 22a are in the volume purchased in 1845 from Messrs. Smith. Nos. 1-18, 20-27, 30, 31, 33 and 36 belong to the edition of 1526, nos. 19, 28, 29, 32, 34, 35, 37 to that of 1777, and no. 38 to that of 1796. Later impressions of the whole set, except no. 33, are also to be found in the 1796 edition itself.

The block of no. 4 was cut by Jan de Bonn (or Bom), those of nos. 6 and 31 by Hans Franck, of nos. 2 and 37 by Cornelius Liefrinck, of nos. 3, 13, 21, 25, and 36 by Wilhelm Liefrinck, of nos. 20 and 23 by Jost de Negker, of no. 32 by Jan Taberith. The remainder of the blocks are unsigned.

The six sheets of woodcuts are based upon two sheets of the series of miniatures (by Altdorfer?) at Vienna. The woodcuts reproduce in general the contents of the miniatures, but the draughtsman has not scrupled, when making his drawings on the block, to rearrange portions of the composition, to omit certain figures and add others of his own invention. Both painter and draughtsman are good artists and closely allied, but not identical. It would be inconsistent with Maximilian's usual practice to allot these two tasks to the same man, and, moreover, there are divergences in the treatment of trees, plants and grass too great to be explained only by the use of another medium. Some innovations in the arrangement of the figures are worth mentioning in detail. Herrenberg, in the miniature (without feathers), does not lead the procession, but is preceded by the man on horseback with a woman, to whom another man runs up, offering a flask. The dog (without a wreath) is more conspicuously placed in the foreground. The two women just behind the "Trossmaister" in no. 33, and the rider on the extreme left, are original additions of the draughtsman, as are all the high trees which serve to vary the level of the composition. In no. 34 the goat walks on a level with the hind wheels of the cart, whereas in the miniature he is beside the front wheel and the three women walk well in advance of the cart. The third person in the cart faces to the front, in the miniature, instead of turning backwards. In no. 35 the divergence is yet greater; the striking figure on horseback, looking round to the left, is quite new, and the man standing, with his arm in a sling, takes the place of a very different soldier in an analogous position. In no. 36 the correspondence of figure to figure is somewhat closer; the flag, in the miniature, displays no emblem. In no. 37 the church is brought much nearer to the mountain; two women on horseback, who appear in the background of the miniature, are omitted, and the dog is new. In no. 38 the men carrying shoes are new, and the figure standing, with an open book, in a cart drawn by two horses, takes the place of two seated figures in a cart drawn by one horse. There are numerous differences besides those mentioned here.

V.—MICHAEL OSTENDORFER.

Painter and draughtsman on wood;[1] place and date of birth unknown; mentioned in 1519 as a master at Ratisbon, where he continued to reside; his first wife, Anna Wechin, died 1550, and he married again, unhappily; having fallen into poverty, he was admitted in May, 1556, to an almshouse, where he died in December, 1559. Many of his letters written after 1550 to the civic authorities and his patron, Dr. N. Hiltner, are extant. His most important picture, the altar-piece painted in 1553–55 for the Protestant parish church, is preserved in the collection of the Historical Society at Ratisbon.

Authorities :—

i. Catalogues, etc.
- Bartsch, P.-G., ix, 154.
- Heller, " Zusätze," 100.
- Passavant, P.-G., iii, 310.
- Nagler, Mon., iv, 637, no. 2024 and 645, no. 2036.[2]
- Wessely, *Repertorium*, iv, 150.
- Schmidt, *ibid.*, xv, 433.
- Dodgson, *Monatshefte für Kunstwissenschaft*, i, 35 and 511.

ii. Biographical and critical notices.
- Schuegraf, " Lebensgeschichtliche Nachrichten über den Maler u. Burger M. O. in Regensburg," *Verhandl. d. hist. Vereines v. Oberpfalz u. Regensburg*, 1850, xiv (N. F. vi), 1.
- Janitschek, " Gesch. d. deutschen Malerei," 1890, 420.
- Lützow, " Gesch. d. deutschen Kupferstiches u. Holzschnittes," 1891, 177.

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[1] According to Heller and Passavant he also etched, but Nagler (Mon., iv, 638) asserts that the portrait of Caspar Othmayr, 1547, with his monogram (P. 1), is merely copied from a woodcut (N. 14). Both woodcut and etching are at Berlin; Dr. Elfried Bock tells me that the woodcut has more artistic merit than the etching; the latter, only, is in this collection.

[2] Nagler attributes a portion of the woodcuts, published at Ingolstadt, to Martin Ostendorfer, portrait-painter to Duke William IV of Bavaria. There is no reason for this separation. We have no evidence that Michael Ostendorfer resided at Ingolstadt, but he can easily have illustrated books printed in that town without leaving Ratisbon, situated lower down the Danube. The woodcuts designed for Apian betray the same hand as the earlier works produced at Ratisbon, though the monogram is changed. Other painters of the name of Ostendorfer, Heinrich, Ulrich, Lienhard and Hans, are mentioned by Schuegraf, but their relationship to Michael is unknown.

By far the most interesting portion of Ostendorfer's work is the earliest, produced at Ratisbon 1519–22, while the devotion to the Beautiful Virgin was at its height. The woodcuts of this period show the influence of Altdorfer and rank among the more important productions of the Danube school. The monograms used on them are of the type given by Nagler (inaccurately) at the end of the third row. A Repose of the Holy Family, signed and dated 1523, is known only by a description in Weigel's Kunstkatalog, no. 24551. A second group of works, also full of character, with a different monogram (last type but one in Nagler's second row),[1] appeared at Ingolstadt, in books or on broadsides, in the years 1528–31. Ostendorfer's share in the illustration of Apian's books has been unduly magnified by Weigel, whose attributions of unsigned works, like those of other art-dealers and booksellers, are often ill-founded.[2] A third type of monogram makes its first appearance in 1533 (P. 7),[3] and continues to be used with modifications (*see* Nagler's remaining facsimiles) to the end. Ostendorfer's later woodcuts, issued after the introduction of the Reformation, are inferior in artistic merit; they consist, except the large religious subject, B. 1, of portraits, topographical subjects, small illustrations to Protestant catechisms, and other kinds of ill-paid hackwork.

BOOKS ILLUSTRATED BY OSTENDORFER.

A.—In the Department of Prints and Drawings.

1. [GALLUS.] Catechismus Predigsweise gestelt, für die kirche zu Regenspurg, zum Methodo. . . . Durch Nic. Gallum. Hans Khol (Kohl), Ratisbon, 1554; 4to. P. iii, 313, 16–40; Nagl., Mon., iv, 640, 17.

Title-page and 23 illustrations [*c.* 120 × 95], of which all but no. 23 are signed,

(1). Title-page. Below, Christ preaching; above, in compartments (from l. to r.), Absolution, Mary Magdalen anointing Christ's feet, Christ and little children, (centre) the arms of Ratisbon, Baptism, the Last Supper, Communion [157 × 115]. P. 16.
(2) E 2. Moses breaking the tables of the law. P. 17.
(3) G 2 v. The stoning of a blasphemer. P. 18.
(4) I 1 v. Interior of a church at sermon time. P. 19.
(5) M 3 v. Ham mocking the nakedness of Noah. P. 20.
(6) P 3 v. Cain killing Abel. P. 21.

[1] The earliest work on which I have found this monogram is a title-border dated 1526 (p. 241, no. 1).

[2] *See Monatshefte für Kunstwissenschaft*, i, 38.

[3] Nagler gives a slightly different monogram with the date 1530, but mentions no work on which it occurs.

(7) R 1 v. David and Bathsheba. P. 22.
(8) T 1 v. Achan confessing his sin to Joshua. P. 23.
(9) Y 1 v. Susanna accused by the elders. P. 24.
(10) a 2. Jacob peeling the rods. P. 25.
(11) a 3. Joseph and Potiphar's wife. P. 26.
(12) d 3 v. The Creation. P. 27.
(13) f 1 v. Christ on the Cross. P. 28.
(14) k 2. The Descent of the Holy Ghost. P. 29.
(15) o 3 v. Christ teaching the Lord's Prayer to the Apostles. P. 30. Dated 1554.
(16) p 4 v (also q 4). Christians using the Lord's Prayer. P. 31, 32. (P. iii, 311, 6; Nagl., Mon., iv, 638, 4.)
(17) r 2 v. Christ bearing the Cross. P. 33.
(18) s 1 v. The feeding of the five thousand. P. 34.
(19) s 4 v. The parable of the unmerciful servant. P. 35.
(20) t 3 v. The temptation of Christ. P. 36.
(21) v 2 v. The woman of Canaan. P. 37.
(22) z 1. The Baptism of Christ. P. 38.
(23) B b 3 v. Absolution. P. 39.
(24) D d 3. Communion. P. 40.
Purchased from Messrs. Evans, 1853.

B.—In the Department of Printed Books.

1. [LUTHER.] Vier Trostliche | Psalmen, An die Kŏni- | gin zu Hungern, auss- | gelegt durch D. | Martinum | Luther. | Wittemberg. | 1. 5. 27. (n. p. d.) 4to.

Signed border, undescribed. A portal with a round arch resting on either side upon two columns. Between each pair of columns stands an angel of Ostendorfer's regular type, with a cross standing up prominently over the brow. From the entablature supported by these columns hang two tablets containing the date, 15 (l.), 26 (r.). In the spandril at the top stand two angels holding cressets and supporting shields, which contain (l.) Ostendorfer's monogram in its second form, and (r.) a flower. [164 × 119; opening, 81 × 55.]

The border had probably been used in an earlier book. The construction of the portal and decoration of the interior of the arch are strongly reminiscent of the border by Hans Cranach reproduced on p. 228 of Flechsig's "Cranachstudien."

2. [IOHANN, *von Eck.*] Christenliche auszlegung der Euangelienn. . . . . Der Erste Tail. Ingolstadt, 1530; fol. Muther 1780.

β 6 (last leaf of Register). Christ on the cross, with Mary and John [93 × 66], signed. P. iii, 311, 5; Nagl., Mon., iv, 638, 2.

The remaining woodcuts in the book are not, as Nagler and Muther say, by Ostendorfer, but by H. S. Beham (*see* Vol. I, p. 442, no. 11). A bad copy of Ostendorfer's woodcut, in the same direction but without the monogram [91 × 62], occurs in Pt. 4 of the same work (sig. d 3 v.), April 1534, and on sig. B 6 of "Evangeliorum Textus, tam dominicalium, ut uocant, quam de Sanctis," A. Weissenhorn, Augsburg, 1534; 8°.

3. [BEDA.] Abacus atque vetustissima, veterum latinorum per digitos manusque numerandi . . . . cōsuetudo, Ex beda, etc., J. Khol, Ratisbon, 1532; 4to.

Three leaves (sig. B 1–3) contain numerous small woodcuts of hands and men gesticulating with their hands to signify certain numbers; these are evidently by Ostendorfer. On the last leaf is the armorial device of the printer Joannes Khol or Kohl, signed M O [111 × 98]. *See* Nagler, Mon., iv, no. 2036, W. Schmidt, *Repertorium*, xix, 122, and A. Hagelstange, "Ein Schriftchen über Zeichensprache von 1532, mit Holzschnitten von M. Ostendorfer," in "Studien aus Kunst und Geschichte,

Friedrich Schneider gewidmet," Freiburg i. B., 1906, p. 275, with reproductions of all the woodcuts in the text.

4. [APIANUS.] Astronomicum Cæsareum. Ingolstadt, May 1540; fol. F. van Ortroy, "Bibliographie de l'Œuvre de P. Apian,"[1] no. 112; *Monatshefte für Kunstwissenschaft*, i, 35.

Four different woodcuts of the arms of Apian are found in various copies of this book.

(1) The old arms, with single-headed eagle, in a wreath [100 × 105]. This woodcut is found alone, with printed inscription above, Insignia Petri Apiani, Mathemat. Ingolstadien., in the copy at Berlin (Kupf.-Kab.). This variety of the book is mentioned by Weigel, Kunstkat., no. 19450, but not by F. van Ortroy.

(2) The old arms, with xylographic inscription, Insignia Petri Apiani, at the foot [401 × 288]. By Ostendorfer, though not signed; the winged face at the top sufficiently shows his hand. This woodcut alone occurs in the British Museum copy.

(3) The new arms, with double-headed eagle, in a wreath [105 × 105]. This is found in some copies (e.g. Berlin, K. Bibl., collection of Mr. Max Rosenheim, London) placed side by side with no. (2), with printed inscription above, Insignia P. Apiani. Vtraque. | Priora. Posteriora. In these copies the large woodcut, no. (1), is also used. The grant of these new arms to Apian is dated 24 July, 1541; the sheet containing them was, therefore, an addition to the book, which was printed in 1540, and early copies were issued without it.

(4) The new arms, with Ostendorfer's monogram immediately beyond the point of the shield, which rests upon a ledge. The shield and mantling cast a shadow upon the background, which is otherwise blank, and is enclosed by a plain border-line [349 × 289]. This coat-of-arms was acquired, as a loose sheet, by the Berlin Cabinet in 1907. It is identical with that described by Nagler, Mon., iv, 642, 27. The inscription, INSIGNIA PETRI APIANI SACRI PALATII COIS[2] (cut away from the Berlin impression), is printed with type beneath the woodcut, to which it corresponds exactly in length. This cut is found in certain copies of the Astronomicum Cæsareum (e.g. Brussels, Observatoire Royal and Paris, Bibliothèque Nationale, Section des imprimés, Inv. Rés. v. 220, 221). Passavant, no. 15, describes the signed arms as having the inscription which belongs to the unsigned arms; by a further blunder, he describes the woodcut as belonging to the Instrument Buch, instead of the Astronomicum.

No. 2 appears to be by Ostendorfer, in addition to no. 4. The following other cuts in the Astronomicum are probably from Ostendorfer's design: 35 full page plates, with handles of six different patterns, including the movable discs attached to many of them; one of these discs, belonging to sig. G 3 v., is also used on the title-page. Further, the small head of Christ (B 1), and four quarters of the globe with figures of priest, cosmographer, poet and astronomer (F 3 v).

He is certainly not the author of the fine alphabet [48 × 47] with astronomers and geometricians (22 letters, A, B, C, D, E, F, G, H, I, K, L, M, N, O, P, Q, R, S, T, Y, Z and Φ) attributed to him by Weigel (*Naumann's Archiv*, ii, 206) and on Weigel's authority by Passavant (no. 15) and Nagler (no. 29), nor of the smaller alphabet [26 × 26] also mentioned by Nagler (17 letters, A, B, C, D, E, F, H, I, N, O, P, QU, R, S, T, V, Z). The large alphabet appears by the subjects represented in it to have been designed expressly for this work, but it was ready some years before the completion of the book, since some letters from it occur as early as 1533 (Q in Folium Populi and Introductio Geographica, 1533, A, C, E, N, O, Q, V in Inscriptiones, 1534). It may have been prepared for the Astronomicum Imperatorium (F. v. O., 96), the existence of which is only known by the allusion to it in Quadrans Apiani Astronomicus, 1532. Letters from the small alphabet also occur in 1533 (QU, S in Folium Populi, A, M in Introductio Geographica, C in Horoscopion Generale). Both alphabets, like the fine cartouche containing the title, show the hand of an artist more skilled in ornament than Ostendorfer. I should be inclined to attribute them to the artist who has signed a woodcut in one of Apian's books, Folium Populi, with his monogram , accompanied by a knife. The Torquetum, O 4 v., used earlier in Introductio Geographica, I 4 v., is by the same artist.

[1] *Le Bibliographe Moderne*, Paris, 1901, V. 89, 284.

[2] "Comes," according to Nagler, but this is impossible.

5. [RATISBON.] Ordnung eines Erbarn Raths der Statt Regenspurg, Die Hebammen betreffende. H. Khol, Ratisbon, n.d. (acc. to Schuegraf, 1550); 4to.

On the title-page, Christ receiving a child at its birth, signed [98 × 92]; printed in red and black. Schuegraf, p. 26; N. 15.

6. [HESHUSIUS.] Kurtze . . . Anleitung. Wie die wahre gegenwertigkeit des leibs vnd bluts Jhesu Christi im heiligen Abentmal . . . zubeweisen sey. H. Geisler, Ratisbon, 1568; 4to.

On title-page, the arms of the city, supported by two child angels; dated 1558 and signed with monogram [52 × 106]. At the end, printer's mark in wreath, diam. 71, perhaps also by Ostendorfer.

7. [ROSINUS.] Kurtze Fragen vnd Antwort vber die sechs Heubtstück des heiligen Catechismi Doctoris Martini Lutheri. J. Burger, Ratisbon, 1581; 8vo. (Schuegraf, p. 45, describes the edition of 1589).

Five woodcuts by Ostendorfer, of which the first is signed. P. 41, 48, 43, 44, 45; N. 18 (1, 8, 3, 4, 5).

8. [CHRISTIAN FAITH.] Ordenliche Vnd kurtze summa, der Rechten waren Lehre vnsers heiligen Christlichen glaubens (by N. Gallus). J. Burger, Ratisbon, 1587; 8vo.

Seven woodcuts by Ostendorfer, of which the first is signed. P. 41–47; N. 18 (1–7). S. and N. describe an earlier edition, 1574, which contains one more woodcut. A still earlier one, 1552, in this library, contains different woodcuts (anonymous) of the same subjects.

9. [BECKER.] Holzschnitte alter deutscher Meister. Gotha, 1808–16; fol.

C 14. Saturn and Mars, signed and dated 1533 [121 × 101]. P. 7; N. 5.

Doubtful.

1. [MARY.] Wie die new Capell zu der schonen | Maria in Regenspurg Erstlich auff kommen ist, | nach Christi geburt. M.CCCC. vñ. xix. Jar. n. p. d. (H. Hölzel, Nuremberg) W. 1303; Pr. 11020; Weigel, Kat. 18351; Muther 1777.

On title-page, back and front, an unsigned cut, possibly an early work of Ostendorfer, representing the Beautiful Virgin clasping the Child to her breast, with four angels, two of whom hold the sun over her head, while two, armed with javelin and trident, make war upon two serpents beneath the crescent at her feet [119 × 92]. Muther says that it is uncertain whether this cut is by Altdorfer or Ostendorfer; the former name may be at once dismissed, the latter is problematical, especially if the type is correctly identified by Proctor as Hölzel's. The writer in the *Jahrbuch*, vii, 155, mentions the woodcut only on hearsay. It is reproduced in *Monatshefte f. Kunstwissenschaft*, i, 516.

Passavant (P.-G., iii, 313, 15) has misquoted Weigel (Kunstkatalog, 19450) to the effect that some of the woodcuts in Apian's Instrument Buch (1533)—meaning, evidently, the Astronomicum Cæsareum (1540)—are attributed to Ostendorfer by Doppelmair. Weigel says nothing of

the kind; he quotes the MS. notes in a "Handexemplar" of Doppelmair in his possession as saying that Charles V himself helped to draw the astronomical figures with his own hand; Ostendorfer is not mentioned. No signature of Ostendorfer occurs in the following books, of which the woodcuts have been attributed to him; nor can any of them be ascribed to him with certainty. (*See* above, p. 242, no. 4, and *Monatshefte*, i, 38.)

2. [APIANUS.] Quadrans Apiani Astronomicus. Ingolstadt, 6 July, 1532; fol. F. v. O., 98.

The roughly executed cuts of the constellations and signs of the zodiac may be by O. (compare Virgo, C 1 v., with the cuts in "Abacus," 1532). The finely executed cuts are by the other artist employed by Apian, as are those in Horoscopion generale (F. v. O., 100) and Introductio Geographica, 1533 (F. v. O., 101).

3. [APIANUS.] Instrument Buch. Ingolstadt, 1533; fol. F. v. O., 104.

The cut on the title-page is clearly by , though not signed; on the verso are the arms of J. W. von Loubemberg, as in Folium Populi. The constellations and signs of the zodiac, used in no. 2, are repeated here.

4. [APIANUS.] Folium Populi. Ingolstadt, 22 Oct., 1533; fol. F. v. O., 106 (also in the Department of Prints and Drawings).

The first cut is signed (*see* Weigel, Kunstkat. no. 19449), and all the rest seem to be by the same hand.

5. [APIANUS.] Inscriptiones sacrosanctæ vetustatis. Ingolstadt, 1534; fol. F. v. O., 109.

The cut on the title-page, Mercury, after a drawing by Dürer,[1] may safely be attributed to the same artist as the first cut in nos. 3 and 4. Whether anything in the book is by Ostendorfer, as stated by P. (no. 15), after Weigel (no. 18790), is very doubtful.

6. [RATISBON.] Warhafftiger Bericht eines Erbern Camerers vnd Rats der Stat Regenspurg, Warumb . . . sie des herrn Abentmal . . . bey jhnen, fürgenomen vnd auffgericht, etc. H. Khol, Ratisbon, 10 Oct., 1542; 4°.

On title-page, the arms of Ratisbon [117 × 118], perhaps by Ostendorfer, who worked much for this press.

WOODCUTS BY OSTENDORFER.

i. Early Woodcuts connected with Ratisbon, 1519–1522. Nos. 1–3.

1. THE PILGRIMAGE TO THE CHURCH OF THE BEAUTIFUL VIRGIN AT RATISBON. P. iii, 312, 13; Nagl., Mon., i, 42, 20 and iv, 641, 20.

On 21 February, 1519, the Jews were expelled from Ratisbon, and their synagogue was shortly after pulled down.[2] An altar was erected in

[1] Lippmann, 420. *See* Thausing's Dürer, Engl. Tr., i, 288.

[2] For an account of the influence of this event on art at Ratisbon, *see* Friedländer, "Albrecht Altdorfer," 1891, p. 50 ff.

the ruins and an old wooden statue of the Blessed Virgin Mary was set up on 14 March. This image of the "Schöne Maria" soon attained to great celebrity as a worker of miracles, and an immense concourse of pilgrims flocked to the shrine in 1519 and the following years, till 1523, when their numbers decreased. In the same year, 1519, a temporary wooden chapel was erected to the Beautiful Virgin, while plans were prepared for a permanent stone church in her honour, of which the foundation stone was laid on 9 September. A statue of the Virgin, not wearing the distinctive dress of the "Beautiful" Virgin herself, was erected before the door of the temporary church; this was the work of Erhard Haidenreich, architect of Ratisbon Cathedral from 1514 to 1524. Two other representations of the Beautiful Virgin were made for the temporary church: a banner, painted by Altdorfer, which is shown in the woodcut now to be described, and a picture, painted by Jörg Magk, which was set up over the alms-box, and may be identical, according to Friedländer,[1] with a painting now preserved in the church of St. John.

The woodcut shows the end of the wooden chapel with a brick tower, containing one bell. The spire is surmounted by a cross. On little pinnacles above the belfry are weather-cocks with the crossed keys of Ratisbon. These pinnacles and the spire are printed from a separate block. Altdorfer's banner, on which the Virgin stands behind the keys, hangs to the right of the belfry. The approach to the chapel is protected by a tiled porch or penthouse supported by wooden posts to which numerous votive offerings are attached. In an open space before the chapel Haidenreich's statue stands on a column on which votive candles are stuck, before which on one side a railing is placed. Round the statue is a group of devotees, clasping the column with their arms, raising their hands towards it, or throwing themselves prostrate on the ground. Four men, overcome either by illness or by paroxysms of religious mania, lie on the ground nearer than this group, and a woman kneels beside them, praying. On the left we see the rear of a procession of men, armed with spears and pikes, who pass out of sight round the outside of the church. On the right the front of the procession comes into view, headed by a banner-bearer and a youth carrying an enormous candle with the Bavarian arms on a (printed?) sheet attached to it. Young girls follow wearing wreaths and crowns, two of them carrying tapers, then another banner-bearer precedes the clergy who carry reliquaries. Near the group of maidens two women support a girl who is, apparently, becoming rigid in an access of frenzy. At the door of the chapel two streams of pilgrims converge and pass into the interior, where a picture of the "Schöne Maria" is seen at the end of the aisle. They consist chiefly of peasant women, carrying pitchforks, rakes, pails, sickles and the like,[2] but on the left we see a knight in armour and two men wearing nothing but hair-shirts. On the side wall of an outhouse on the left which has a small chimney is Ostendorfer's monogram in its earliest form, in which the O

[1] P. 168, note 68.

[2] They are described in the text to the 1610 edition as having left their work without pausing to lay down their tools, and hastened without pause for food or sleep to the shrine.

is attached to the outside of one of the uprights of the M.[1] On either side of the church are ruined buildings, connected no doubt with the destroyed synagogue and the Jewish quarter round it.

[Size of sheet, 583 × 392; limits of woodcut, 551 × 390; the border line extends to a height of 215 mm. l. and 195 r.] Good impression, on white paper; watermark, a large imperial eagle. In the lower margin are three lines printed in Gothic type:[2] . O . insignem . ct . benignam . dexterae . excelsi . mutationem . qua . iudaicae . superstitionis . sunagoga . Ratisponeñ . in . aedem . deo . sacram . iuxta . imaginem . hanc . est . | conuersa . vbi . lapis . perpetuae . virginitatis . sanctae . et . vndecumque . pulchrae . Mariae . diu . a . perfidis . reprobatus . nunc . factus . in . caput . anguli . a . christi . fidelibus | passim . et . cateruatim . magno . ac . inaudito . deuotionis . feruore . confluentibus . pia . et . debita . veneratione . colitur . miraque . operatur. (In the original "u" is printed instead of "n" in almost every case; in the transcript these misprints have been corrected.)

Presented by Mr. W. Mitchell, 1895.

For a reduced reproduction, *see* Hirth, i, 45. An early impression of this woodcut at Coburg bears an inscription in Dürer's handwriting, dated 1523 and signed, recording a protest against this act of mariolatry. *See* G. Kinkel, in *Zeitschr. f. bild. Kunst*, 1881, xvi, 334, Lange and Fuhse, "Dürer's Schriftlicher Nachlass," p. 381, and T. S. Moore, "Altdorfer," p. 13.

1a. THE PILGRIMAGE TO THE CHURCH OF THE BEAUTIFUL VIRGIN AT RATISBON. P. 13.

A later impression.

[548 × 388]. The border broken away in several places; the monogram, and the arms of Ratisbon on the weather-cock to l. of the tower, are no longer recognisable. The paper is stained green with water-colour, the high lights being reserved, in imitation of a chiaroscuro woodcut. At the foot, written in ink, *W C S . C G S .* 1713. Watermark, large shield with arms of Augsburg and two M's at top.

Purchased at the Brentano sale, 1870 (lot 498).

1b. THE PILGRIMAGE TO THE CHURCH OF THE BEAUTIFUL VIRGIN AT RATISBON. P. 13.

A later impression.

[Sheet, 693 × 417]. There is now a conspicuous vertical crack passing through the mantle of the child in the Virgin's arms, and extending to the foot of the block. Part of the processional banner seen in shadow has been broken off. Watermark, small eagle in a circle. On a separate sheet attached to the foot of the woodcut is a description of the devotion to the Beautiful Virgin in 17 lines, dated 1610 and headed "Contrafactur der Kirchen zu Regenspurg, welche zu der schönen Maria genannt | worden, mit Beschreibung und Verzeichniss, der wunderbarlichen und zuvor nie erhörten Wollfahrt, | so im Jahr 1519. daselbst geschehen."

Purchased from Messrs. Heussner and Lauser, 1873.

The impression at Gotha described by Passavant belongs to an earlier edition, though it is also dated 1610. The banner is still intact, and there are the following variations in the heading: comma after "Contrafactur," end of line after the first syllable of "genannt," "beschreibung vnnd verzeichnuss," "Wunderbarlichen, vnnd," "Wallfahrt," "1516." The text which follows occupies fifteen instead of seventeen lines. Another impression with text was in the Lanna collection (Singer 5724).

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[1] Passavant, Nagler, and Friedländer say that the woodcut is unsigned. They had probably not seen an early impression. In the two later impressions here the monogram is unrecognisable, and it is indistinct even in the earliest, but comparison with the two following numbers enables us to recognise its form.

[2] Pr. 12002.

2. THE NEW CHURCH OF THE BEAUTIFUL VIRGIN AT RATISBON.
Heller, "Zusätze," p. 101; P. iii, 304, 65; Nagl., Mon., i, 42, 21 and iv, 641, 21; Wessely, *Repertorium*, iv, 150, 3; Dodgson, *Monatshefte*, i, 514.

Exterior view of the new stone church which was erected upon the site of the Synagogue in succession to the temporary wooden structure shown in no. 1. The church here exhibited corresponds, however, to the wooden model still preserved in the Rathaus, and not to the building actually erected from a modified design, which became, after the introduction of the Reformation in 1542, the new Protestant parish church of Ratisbon. The author of the design reproduced by Ostendorfer was Hans Hieber, or Huber, of Augsburg, who was selected in preference to Haidenreich, the cathedral architect, and to Hans Behaim of Nuremberg, who also prepared a design.[1]

The church, mainly in Renaissance style, but with late-Gothic ornament in the windows and towers, stands upon a platform surrounded by a balustrade. Between the summits of the two towers that flank the short nave is a full length figure of the Beautiful Virgin, surrounded by clouds. Ostendorfer's monogram, in its early form, the O attached to the M on the right, is placed upon the rays of the halo, to r. of the Virgin's head. At a lower elevation two flying angels carry shields with the arms of the Empire l. and of Ratisbon r. Lower still are clouds. The background is still occupied by ruinous buildings, as in no. 1. Round the church several small figures, drawn in a manner very characteristic of the Ratisbon school, are standing or walking. There is a double border-line at the foot, a single one on either side to a height of 227 mm.

[Sheet, 647 × 538; limits of woodcut, 618 × 537.] Old, but not very early impression; there is a vertical crack passing down through the rays of the Virgin's glory on the l. side, and extending across the tower as far as the foot of the uppermost block. The presence of this crack, apparently, has given rise to the mistaken statement of Passavant that a new piece of wood has been inserted, in which the figure of the Virgin is drawn by Ostendorfer and bears his mark.[2] There is no evidence of any such insertion having been made; the drawing and monogram from the first were those of Ostendorfer, not Altdorfer. The lower portion of the sheet is made up of two pieces of paper placed side by side, meeting halfway across the r. tower. Watermark, letter R upon an ornamental shield.

On either side of the figure of the Virgin are inscriptions printed with type. (L.) Anno incarnationis Domini decimo nono supersesqui mil-|lesimo Nono Calendas Marcias gentem recutitam usura | Ratispone pepulit Quasq́; habuit cryptas urbica ira vetustas | Penitus eradicavit quæ illicò pietate mota templum cujus ideam | Hic cernis depictam suadente senatu fundere decrevit venustum | Quo Maria Virgo formosa nuncupata verbis solummodo exosa | Christianorum & convolantem & clamitantem catervam prodi-|giorum miraculis (exorato filio) diu noctuq́; lætificare non | cessat.

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[1] See Friedländer, "Altdorfer," 1891, p. 58. Hieber's model and its ground plan are given in Dohme's "Geschichte der Deutschen Baukunst," pp. 293–6. The model is also reproduced on pl. 4 of H. Hildebrandt's "Die Architektur bei A. Altdorfer" (1908); the present woodcut is described and criticized at length on pp. 17–21 of that work.

[2] Dr. A. Weixlgärtner has, unfortunately, resuscitated Passavant's error, quoting an impression in the Albertina as being Altdorfer's monogram (*Mitt. d. Gesellsch. f. vervielf. Kunst*, 1903, p. 47). I am assured by Dr. Röttinger that this monogram is a forgery, produced with Indian ink. A second impression, with the genuine monogram, is kept under Ostendorfer's name in the same collection.

(R.) Alss man nach der Geburth Christi gezehlet hab,
Tausendt fünffhundert neunzehen Jahr also drab,
Sind vertriben an Sant Peter Stuelfeyer abend
Auss Regenspurg beschnitten wucherisch Knaben,
Die Judischheit, Weiber und Mann, Jung und alt ich main,
Auch an ihrer Synagog liess man gar kein stain,
Ain frumme Gmain und Ersamen weisen Rath,
Vnleidlich last des Wuchers Sy bewegt hat,
Demnach bald ein Capellen fürgenommen ward,
Zubauen nach diser Visier und Solcher Arth,
Gott und der Schönen Maria zu lob und Eern,
Gross Wunderzeichen täglich alda geschehen,
Alss unzehlich Pilgram bey ihrem Aydt sagent und schreyent,
Grumb, lahm, blindt, kranck, Sy seind all hertzlich erfreuent.

Presented by Mr. W. Mitchell, 1895.

Ostendorfer received twelve florins in 1519[1] for drawing the design for this church upon the block. The latter is preserved in the Bavarian National Museum at Munich.[2] Passavant mentions impressions at Bamberg, Berlin, Vienna (Albertina) and Frankfort-on-the-Main (this last, according to him, a later state, but he is mistaken).

3. DESIGN FOR A TABERNACLE. 1521. Wessely, *Repertorium*, iv, 150, 2.

The structure, designed throughout in Renaissance style, consists of five members. (1) A slender shaft, resting on two plain and solid plinths, the uppermost of which bears the date 1521, supports (2) the actual tabernacle. This is an arched recess, destined to contain the monstrance in which the reserved Host would be placed; it is closed in front by a grating, and flanked by Corinthian pilasters. A torch-bearing angel stands on either side upon a small detached column. Above the tabernacle the structure expands, and takes the form of (3) a vaulted recess containing a plastic group of the Last Supper, seen through intervals between four pillars. This member would be either hexagonal or octagonal, but only three sides are visible. The pillars support an entablature resting on round arches; the frieze is adorned with dolphins. Ostendorfer's monogram, in its early form and somewhat indistinctly cut, the O attached to the M on the left, is to be seen l. on the shaded side, beneath a seated apostle. Above this member the structure contracts again, and we see (4) a flat arch-shaped tablet on which is a representation of the Israelites gathering manna, set in an architectural frame. On either side of the frame stands an angel, with wings uplifted and cross erect over the brow, supporting a shield of florid pattern. At the top of this frame rises an open arch with ornaments on the outer edge which culminate in a cherub's head between two dolphins. The whole structure is crowned by (5) a crucifix, the mound in which the cross is planted being visible through the open lunette formed by the arch at the summit of the preceding member. Figures of St. John (l.) and the Blessed Virgin (r.) stand upon the ledge formed by the entablature of the frame beneath them; they balance the two pairs of angels below, but are on a much larger scale than the figure of Christ, and are placed in no very close relationship to it.

[1] According to Schuegraf, *loc. cit.* p. 7, but Nagler gives the date as 1520. The payment appears to be entered in the church accounts for 1520 (Schuegraf, p. 23).

[2] Friedländer, "Altdorfer," p. 169, note 76.

The whole is cut on two blocks and printed on two sheets, which meet at the height of the capitals of the columns which surround the group of the Last Supper.

[Sheet, 955 × 202; limits of woodcut, 934 × 200; no border-line.] Fine impression. No watermark.

Purchased at the Brentano sale, 1870 (lot 499).

The tabernacle was meant to be executed either in metal, or, as is more probable, on a larger scale in stone, carrying on the tradition of the Gothic "Sakramentshäuschen" common in South German churches. There can be little doubt that it was intended, like Altdorfer's Renaissance altar, B. 50, for the new church of the Beautiful Virgin, which in 1521 was in course of erection.[1]

I have seen but one other good impression of this fine and rare woodcut, viz. in the collection of Prince Liechtenstein at Vienna. That in the Albertina is much later; the block had become worm-eaten.

ii. Woodcuts Published at Ingolstadt, 1528–1540. Nos. 4, 5.

The earliest of this group, a genealogy of the Sultans to Soliman the Magnificent (1527), published in 1528, is not represented in this collection.[2] According to Nagler Petrus Apianus suggested the idea, but this statement is not borne out by the text, which is signed by Eck. In 1530 Ostendorfer drew for Apian the Map of the World described below, and in 1540 he contributed some of the woodcuts to the Astronomicum Cæsareum. Whether any illustrations in other Ingolstadt books of Apian can be attributed to Ostendorfer is uncertain.

4. APIAN'S MAP OF THE WORLD ON A HEART-SHAPED PROJECTION. 1530. F. van Ortroy, no. 5.

The heart-shaped map is surrounded by twelve heads of winds drawn in Ostendorfer's characteristic manner, nine being placed in the upper, three in the lower portion of the sheet. The signs Cancer and Capricorn are placed to the right on the lines of the tropics, Libra on the line of the equator. Beneath the North wind is a cartouche containing the imperial privilege. In the r. lower corner is a cartouche composed of clouds, containing a dedication to Leonhard von Eck dated "Anno M.D.XXX . die . 9 . Nou.," and in the l. lower corner are Eck's arms. In the upper corners are busts of Ptolemy l. and Vespucci

[1] *See* Friedländer, "Altdorfer," 1891, p. 56.

[2] P. iii, 312, 11; Nagl., Mon., iv, 642, 24; Wessely, *Repertorium*, iv, 150, 1. There are two editions of this woodcut at Berlin: *a*. With Latin text, headed AMIR SVLTANI TVRCICI . CHRISTIA|ni Imperii pernicies, serie continua, vsque ad Soleymannum Magnum | Qui modo magnis triumphis potenter regnat. Below is the xylographic address, Ingolstadij, M.D. xxviij. This edition is also in the Liechtenstein collection, Vienna. *b*. With German text, Der Türgkyszchen Keyser herkom̃en vnnd ge-|schlecht bis auff den grossen Soleymannum welcher den nechst vergangen | Summer den Künig vonn Hungern im feldt erschlagen hatt (Battle of Mohacz, 29 Aug., 1526). Below, Ingolstat (xylographic), but no date. Both editions contain the words, Eckius moestus (in the German ed., mestus) hosti P., as a signature to the text. The woodcut is signed below l. by the wood-engraver G A (Nagl., Mon., ii, no. 2676, but here a different monogram), who may be Georg Apian (*see* Nagl., Mon., i, no. 2193, ii, nos. 2685 and 2687), and r. by Ostendorfer, who uses the monogram of his middle period, in which the middle portion of the M is prolonged in a small loop for the O (last monogram but one in the second row of those given by Nagler). The woodcut measures 365 × 191, the sheet (at Vienna) 390 × 254 mm.

r., both in fantastic Oriental costume, with their hands laid on small heart-shaped maps. The clouds from which these busts emerge bear on both sides the monogram of Ostendorfer in the form in which the O is a small loop attached to the middle portion of the M.

[Sheet, 558 × 398.] Good impression, no watermark.
Purchased from Mr. Quaritch (Cat. 362, no. 28142), 1885.
Preserved in the Department of Printed Books (Maps, S. 159 (17)).
This is the only known impression of this woodcut map, which has not yet been mentioned in the literature on Ostendorfer. A facsimile was made for Prof. Hermann Wagner, of Göttingen, who has published an appreciation of the map from the geographer's point of view, in *Nachr. v. d. kgl. Gesellsch. d. Wissenschaften u. d. Georg-Augusts-Univ. zu Göttingen*, 28 Dec. 1892, pp. 549–559. A reduced reproduction is given in Nordenskiold, "Periplus," pl. 44.

† APIAN'S MAP OF THE WORLD. 1530.

See above. Facsimile presented by Professor Hermann Wagner, 1907.

5. AN ILLUSTRATION TO THE ASTRONOMICUM CAESAREUM OF APIANUS. 1540.

The zodiac and fixed stars.

[Diam. 291, with projections; sheet, 300 × 305.] Good impression, not coloured.
In the inventory of 1837.
This diagram, cut to a circle and generally coloured, was used as a movable revolving disc on Sig. B 3 of the Astronomicum.

iii. Woodcuts connected with Frederick II, Count (afterwards Elector) Palatine. Nos. 6, 7.

These woodcuts are derived from the following book: Warhafftige beschreibung des andern Zugs in Osterreich wider den Turcken gemeyner Christenheit Erbfeinde, vergangens funffzehenhundert zwei und dreissigsten jares thatlich beschehen. Und ytzund allererst in disem 1539 jar in druck gefertiget mit lustigen abkondterfetten Figuren der landts gelegenheit, schlachtordnungen, etc. (Nuremberg), 1539; fol. (Berlin, Kupf.-Kab., no. 2404; another edition, no. 2403, has the imprint, "Gedruckt zu Nürenberg durch Jheronimum Formschneyder MDXXXIX."). Weigel, Kunstkat., no. 12860. The book contains seven woodcuts: (1) A 1 v. Arms of Frederick, Count Palatine [320 × 217]. (2) A 2. Equestrian Portrait, no. 6. (3) Inserted between B 1 and B 2. Large folding view of encampment outside Vienna; VIEN above l., NVSDORF in centre, DER COLEMBERG r. [338 × 487]. (4) Between C 1 and C 2. An army marching to l. away from Laxenburg [342 × 494]. (5) Between D 1 and D 2, no. 7. (6) Between D 2 and E 1, Battle near Neustadt [334 × 970]. (7) Between E 1 and D 3 Frederick's army marching towards Vienna, Charles V riding out to meet him [338 × 960].

6. EQUESTRIAN PORTRAIT OF FREDERICK II, COUNT (AFTERWARDS ELECTOR) PALATINE. 1534.

B. ix, 155, 2; P. iii, 311, 2*a*; Nagl., Mon., iv, 639, 9.

In profile to l., holding reins in l. hand, commander's bâton in r. On the border of his coat and on the caparison of the horse the letters Z C

occur repeatedly.[1] The stem of a tree on either side serves as a frame. From the branches, which meet in the middle, are suspended a tablet with the date 1534, the collar of the Golden Fleece, and the escutcheons of the Palatinate and Bavaria. On a tablet in the middle, below, is Ostendorfer's monogram in its late shape, in which the O crosses the middle strokes of the M.

[320 × 216.] Good impression, without margin or watermark.
Purchased from Messrs. Smith, 1845.

Frederick II, "The Wise," b. 1482, was in early life much associated with the House of Habsburg, and became in 1522, jointly with the Archduke Ferdinand, Statthalter or representative of Charles V in Germany. He commanded the Imperial troops against the Turks in Austria in 1529 and in the campaign of 1532, to which the book quoted above relates. In 1535 he married Dorothea, daughter of Christian II of Denmark. He became Elector Palatine on the death of his eldest brother, Ludwig V, in 1544, and introduced the Reformation into his territories in 1545, but was reconciled with Charles V before his death in 1556.

7. FREDERICK II COMMANDING THE IMPERIAL FORCES AGAINST THE TURKS. P. iii, 311, 2*c*.

In the foreground the two main bodies of infantry (DER GEWALTIG HAVF FVSKNECHT) and cavalry (DER GEWALTIG RAISIG ZEVG) are drawn up, commanded by Frederick (PHALTGRAF FRIDERICH OBERST VELTHAVPTMON). In the midst of the cavalry may be seen the standard with DE CELO VICTORIA. Two squadrons of Bohemian cavalry r. are detached from the main force, while the artillery and smaller bodies of troops are seen l.; the followers of the army (DER DROSS) wait r. The main body of the Turkish forces (DER DYRCK HAVF) is advancing through a defile in the hills. In the distance r. Turkish troopers are seen in flight (DER TVRCKĒ FLVCHT). No signature.

[340 × 490.] Good impression. Watermark, anchor in a circle.
Purchased from Messrs. Colnaghi, 1852.

iv. Later Woodcuts. Nos. 8, 9.

8. THE LAMENTATION FOR CHRIST. 1548.
B. ix, 154, 1; Nagl., Mon., iv, 633, 1.

The two thieves still hang on their respective crosses. The body of Christ, beneath the central cross, is propped up by the Virgin, who is herself supported by St. John, and by a standing man. Joseph of Arimathea stands l., the Magdalen kneels r., a holy woman stands behind St. John, and a man who has aided in taking down the body from the cross stands l., with three nails in his hand. The monogram and date, 1548, are on a stone r.

[1] These initials, relating probably to a motto or device, appear as C Z in an anonymous equestrian portrait of Frederick, also in this Department, headed FREDERICVS PRINCEPS PALATINVS PROIMPERATOR, in which he carries a banner of the Bavarian colours with an angel holding a scroll, inscribed DE CELO VICTORIA [152 × 104]. This woodcut is from Soiterus, De Bello Pannonico, A. Weissenhorn, Augsburg, 1538, 4to. Neither this woodcut nor Ostendorfer's is mentioned in A. Peltzer's list of portraits in "A. Dürer u. Friedrich II von der Pfalz," 1905, p. 15f. (for the device, "De Caelo Victoria," *see* pp. 18 and 48).

[930 × 660.] Printed on eight sheets joined together. Old, though not very early impression. Watermark, imperial eagle, having on its breast a shield with W; below, I M.

Purchased from Messrs. Smith, 1845.

The block is preserved in the Derschau collection at Berlin.

9. FREDERICK II, ELECTOR PALATINE, CARRIED IN A LITTER. 1556. B. ix, 456, 4; Nagl., Mon., iv, 639, 13.

The aged Elector, escorted by seven halberdiers, is carried to l. in a litter borne by two horses. On a stone near the centre are the monogram and date, 1556. Frederick died on 26 February of that year.

[Sheet, 275 × 687.] Old impression, but after some injury to the block, including the loss of the front of the canopy of the litter. Watermark, half-moon. On the impression is written in ink in an early hand, *Pfaltzgraf Friderich bey Rhein des H. Röm: Reichs Ertztruchses Herzog in Bayren vnd Churfürst.*

Purchased from Messrs. Smith, 1845.

Repr., Hirth, 998.

An undescribed woodcut of 1556, at Berlin, represents Cupid winding up a cross-bow, with the legend, "SUPERANTUR INGENIO VIRES. ANNO M.D.LVI.," monogram l. [66 × 53].

Several late portraits by Ostendorfer were published by Hans Guldenmundt at Nuremberg. Charles V, N. 6, and Ferdinand I, N. 7, are at Vienna (Hofbibl.), N. 6 also at Gotha, where is also another portrait of Charles V by Ostendorfer. Isabella, daughter of Charles V, 1544, is at Gotha. Frederick II, Elector Palatine, standing, 1544, is described by Nagler, no. 12; his wife, Dorothea, 1547, P. 10, N. 11, is in the Liechtenstein collection. Wolfgang, Count Palatine, 1545, P. 8, N. 8 (repr., Hirth, 885), belongs to the same set; George, Landgrave of Leuchtenberg, P. 9, N. 10, has the address of Hans Daubmann.

In addition to the signed Herald, P. 49, N. 26, turning to r., with an eagle on his tabard (repr., Hirth, 883), there is an unsigned companion cut turning to l., with a lion rampant on the tabard, also with Guldenmundt's address; both are at Gotha. By the form of the monogram, they would seem to belong to an earlier period, *c.* 1530.

Other rare woodcuts described by Weigel are: 20471, Arms of Reinhart, Graff zu Solms vnd Herr zu Minczenborgk, signed and dated 1543 (P. 50, N. 28); 23446, Aderlassmann, signed and dated 1555, printed by H. Khol, Ratisbon; 20470, View of Ratisbon, signed and dated 1558 (P. 12, N. 23).

On various views of the city of Ratisbon by Ostendorfer, *see* Nagler, nos. 22, 23, and fuller particulars in Schuegraf, pp. 30–34.

VI.—WOLFGANG HUBER.

Painter and draughtsman on wood; b. at Feldkirch, probably about 1490; influenced by Altdorfer, if not actually his pupil; travelled on the Danube; was settled by 1515 at Passau, where he chiefly resided during the remainder of his life, as court-painter to Duke Ernest of Bavaria, administrator of the Diocese, 1517–40, and his successor, the Prince-Bishop Wolfgang I von Salm. We learn, however, from a complaint addressed to the latter by the guild of painters, sculptors and glaziers, that Huber had long worked at Passau with assistants and pupils without becoming a citizen, and even after acquiring the rights of citizenship had not complied with the regulations of the guild.[1] The bishop's reply to this complaint is dated 20 September 1542;[2] later documents are wanting till we hear of Huber's death in 1553, apparently at the beginning of July.[3]

Authorities :—

Bartsch, P.-G., vii, 485.
Passavant, P.-G., iii, 305.
Nagler, Mon., v., p. 344.
Hirth-Muther, "Meisterholzschnitte," text to nos. 64–67.
Articles by W. Schmidt in *Repertorium*, xi. 358, xii. 40, xvi. 148, 254, xvii. 368, xix. 120, 287, *Kunstchronik*, 27 October, 1892; *Zeitschr. f. bild. Kunst*, N. F. iii. 116; *Allg. Zeitung*, January, 1893, *Beilage* 9.
W. M. Schmid, "Zu W. Hueber," *Repertorium*, xxiv, 390.
G. Härtenberger, "Kunstgeschichtliches aus dem alten Feldkirch," *Archiv f. Geschichte und Landeskunde Vorarlbergs*, 1905, ii. 41.
C. Dodgson, *Burlington Magazine*, 1906, x. 54.

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[1] *Repertorium*, xxiv, 390.

[2] Riggenbach, p. 14.

[3] Riggenbach explains away all dates on extant works after 1542, even the obviously authentic date, 1544, on a woman's head at Vienna (Albertina publication, no. 371). The drawing at Budapest dated 1549 (*Repertorium*, xix, 121, 20), he says, is a copy; that dated 1545 (*ibid.* 19) has nothing to do with Huber; the date read as 1544 on a drawing at Wolfegg inscribed "Wolf Huber zu Bassau" is in reality 1542. The earliest certain dates on drawings by Huber are 1510 (view of Mondsee, Nuremberg) and 1512 (not 1502; on a drawing at Budapest, Albertina publication, no. 384; St. Jerome, in the Vienna Academy, *ibid.*, no. 576, is also dated 1512). A drawing in the Ehlers collection, Göttingen, dated 1505, is perhaps a work of Huber's boyhood.

H. Voss, "Der Ursprung des Donaustiles," Leipzig, 1907, pp. 13–45.
R. Riggenbach, "Der Maler und Zeichner W. Huber," Basle, 1907.
P. M. Halm, "Zu W. Huber," *Monatshefte f. Kunstwissenschaft*, 1908, i. 1123.
H. Voss, "Ein unbekanntes Bild W. Hubers," *Amtliche Berichte aus den königl. Kunstsammlungen*, Berlin, Jan. 1909.
H. Voss, "Aus der Umgebung A. Altdorfers und W. Hubers," *Mitteilungen der Gesellschaft f. vervielf. Kunst*, 1909, 52, 73.
H. Voss, "A. Altdorfer und W. Huber" (*Meister der Graphik*, no. 3), Leipzig, 1910.

The art of Huber has only in recent years received the attention that it deserves. His drawings were for the most part ascribed to Altdorfer; his paintings were wholly unknown. Only three signed pictures are even now known to exist. The chief of these is the 'Lamentation for Christ,' dated 1521, in the parish church at Feldkirch, belonging to an altar-piece for which a commission was given in 1515 by the confraternity of St. Anne to "Master Wolfgang Hueber, of Feldkirch, now dwelling at Passau."[1] According to a tradition recorded by J. G. Prugger, "Historische Beschreibung der Statt Veldkirch," 1685, p. 75, this altar-piece was the work of three brothers, joiner, sculptor and painter. The other signed pictures are the portraits of Anton Hundertpfundt and his wife, 1526, respectively in the National Gallery of Ireland and in the collection of Sir J. C. Robinson, C.B.[2] Another work universally ascribed to him is the 'Christ taking leave of his Mother' (1519) in the Kaufmann collection at Berlin, while his hand has more recently been recognised in two Passion scenes at St. Florian, two pictures (nos. 1417, 1418) in the Vienna gallery, and a 'Flight into Egypt' in the Kunstgewerbemuseum at Berlin. Drawings by Huber are much more numerous, and a considerable number have been reproduced in the Albertina, Munich and Dresden publications, the Vasari Society, Ser. ii and iii, and elsewhere.

The woodcuts described by Bartsch as the work of an unknown master W. H. had been ascribed to "Wolfgang Hauber" in the inventory of the Paul Behaim collection, 1618. The few additions made since Bartsch's days to the catalogue of Huber's work on wood

[1] The original document is no longer to be found in the Feldkirch archives, but its contents were published by M. Merkle in "Notizen über Feldkirch," Innsbruck, 1833, p. 21 (*Repertorium*, xvi, 148). P. M. Halm (*loc. cit.*) denies that the picture of 1521 now at Feldkirch is the altar-piece referred to in the document.

[2] Exhibition of Early German Art, Burlington Fine Arts Club, 1906, nos. 49, 53. The male portrait is reproduced in the illustrated edition of the catalogue (pl. 30) and in the *Burlington Magazine*, ix, 265.

are all described or mentioned below. The interesting discovery that Huber was employed as the illustrator of a book printed by Peypus at Nuremberg is due to a gift to this collection made by Mr. Mitchell in 1904. It has not been possible, unfortunately, to identify the book, which may have contained more illustrations than one.

The chief merit of Huber's woodcuts lies in the treatment of landscape. They reproduce with fidelity and charm the mountain and river scenery amidst which the artist was born and bred, and even Altdorfer hardly equalled his disciple in the skill with which he draws a windy sky, sunshine bursting through clouds, or the reflection of the moon in water. Huber's study of light effects was original and advanced. He exercised a considerable influence upon artists of other schools, notably those of Nuremberg.

WOODCUTS BY WOLFGANG HUBER.

Only two of the woodcuts bear dates, 1515 and 1520 respectively. The undescribed woodcuts in this collection are early, and so most suitably placed at the beginning. The evidence for dating the remainder is hardly sufficient to warrant a departure from the customary arrangement by subject.

The following order is proposed by Dr. Riggenbach on the evidence afforded by dated drawings:—

Pyramus and Thisbe, B. 9. Early, not dated. R., p. 38.
Christ on the Cross, B. 5. About 1517, or earlier. R., p. 35.
St. Christopher, B. 6. Rather before St. George. R., p. 33.
St. George, B. 7. Dated 1520. R., p. 32.
Three Landsknechts, repr. Hirth-Muther, no. 67. About 1520. R., p. 44.
Christ on the Cross, repr. Hirth-Muther, no. 66. About 1526. R., p. 75.
Four subjects from the early life of Christ, B. 1–4. About 1526–30. R., p. 76.
Judgment of Paris, B. 8. After 1530. R., p. 77.

† THREE LANDSKNECHTS. 1515.

Photograph of the only impression known [210 × 173], in the collection of Mr. A. H. Huth, at Fosbury Manor, Hungerford, formerly in the Herryns Collection, Antwerp. *See Burlington Magazine*, October, 1906, x, 54; Riggenbach, p. 54; Voss, *Mitteilungen*, 1909, pp. 55, 56.

Another unique print of three landsknechts, signed but not dated, at Basle [212 × 169], is well known by the reproduction in Hirth and Muther's "Meister-Holzschnitte," no. 67. Riggenbach (p. 54) dates it about 1520. An unsigned coloured

woodcut of a single landsknecht, by Huber, not belonging to this set, is in the Liechtenstein collection at Vienna [231 × 156]. It is inaccurately reproduced in Breunner-Enkevoërth's "Kriegsvölker," iii, 15. *See* W. Schmidt, *Repertorium*, xvii, 368; C. Dodgson, *Mitteilungen der Gesellschaft f. vervielf. Kunst*, 1905, 6, and *Burlington Magazine*, x, 58; Riggenbach, p. 54.

1. CHRIST AT EMMAUS.

Christ sits, in the act of blessing and breaking bread, on the farther side of a table placed in a long vaulted corridor of Gothic architecture, leading at the far end to the open air. L. is a doorway, leading presumably to the interior of the house. In front of the table, l., one of the disciples sits on a bench, his back turned towards us, his head in profile to r. The other disciple sits on a stool to r. of the table. The head of Christ is surrounded by long rays. Single border-line, no signature.

[91 × 64.] Good impression, with margin, from a book not identified. On the back is the following text: "Dise Homilia oder Sermon, das er nit | bey dem begrebnusz zů lang sey, mag | man wol bey stücken lesen, oder | was ausz lassen, wie das wirt | dem leser gefallen, zů nutz | der ihenigen die zů hȯ-|ren, Wann ein we-|nig mit fleysz ge-|hort, ist besser | dann vil | mit ver | driesz. | Gedruckt zů Nůrnberg durch | Friderich Peypus."

Presented by Mr. W. Mitchell, 1904.

Comparison with the signed woodcuts, B. 1–4, makes it certain that this illustration is by Huber. It is ruder in execution and probably earlier in date ("about 1515," Riggenbach), though it was the custom of the period for less care to be bestowed on book illustrations than on woodcuts destined for circulation as independent works of art. The subject is one of infrequent occurrence in German art of this period. Huber has evidently studied Dürer's woodcut, B. 48.

See Mitt. d. Ges. f. vervielf. Kunst, 1905, 12; Riggenbach, p. 40.

2. THE HOLY FAMILY.

The scene is laid in a Gothic building of which two walls are seen, meeting at right angles slightly to l. of the middle. The l. wall is pierced by an open door, the r. wall by an arcade of four pointed arches resting on pairs of columns. Distant mountains are seen through the door, and buildings through the arcade. On a bench beneath the arcade sits Mary, holding the naked child upon her knees. He raises his r. hand to take some object offered to him by St. Anne, who sits on another bench, facing her daughter. Joachim stands l. beside Anne, with his l. foot raised and placed on the bench. He looks round towards the Virgin and Child. Joseph stands in the foreground r., carrying a staff over his r. shoulder. At the top the First and Third Persons of the Trinity appear, surrounded by clouds, which conceal the roof of the building. The Dove is encircled by brilliant light which casts long rays downwards into the hall. Single border-line, no signature.

[206 × 131.] Good impression, cut to border, on the back of a calendar for 1516 ("Als man zelt nach Christi geburt, MCCCCCXVI. Ist ain so . . . ," etc.) printed in red and black (Pr. 10831). The surviving portion of this calendar contains fragments of several woodcuts and one complete cut [33 × 38] of an angel supporting the arms of Salzburg and of the Archbishop Leonhard von Keutschach, which shows that the calendar was printed for that diocese. Comparison with a calendar in the library (8610, cc. 5 (1)), "Kalendarius teütsch maister Joannis Kungspergers" (Pr. 10842) shows that the printer was J. Miller of Augsburg. No watermark.

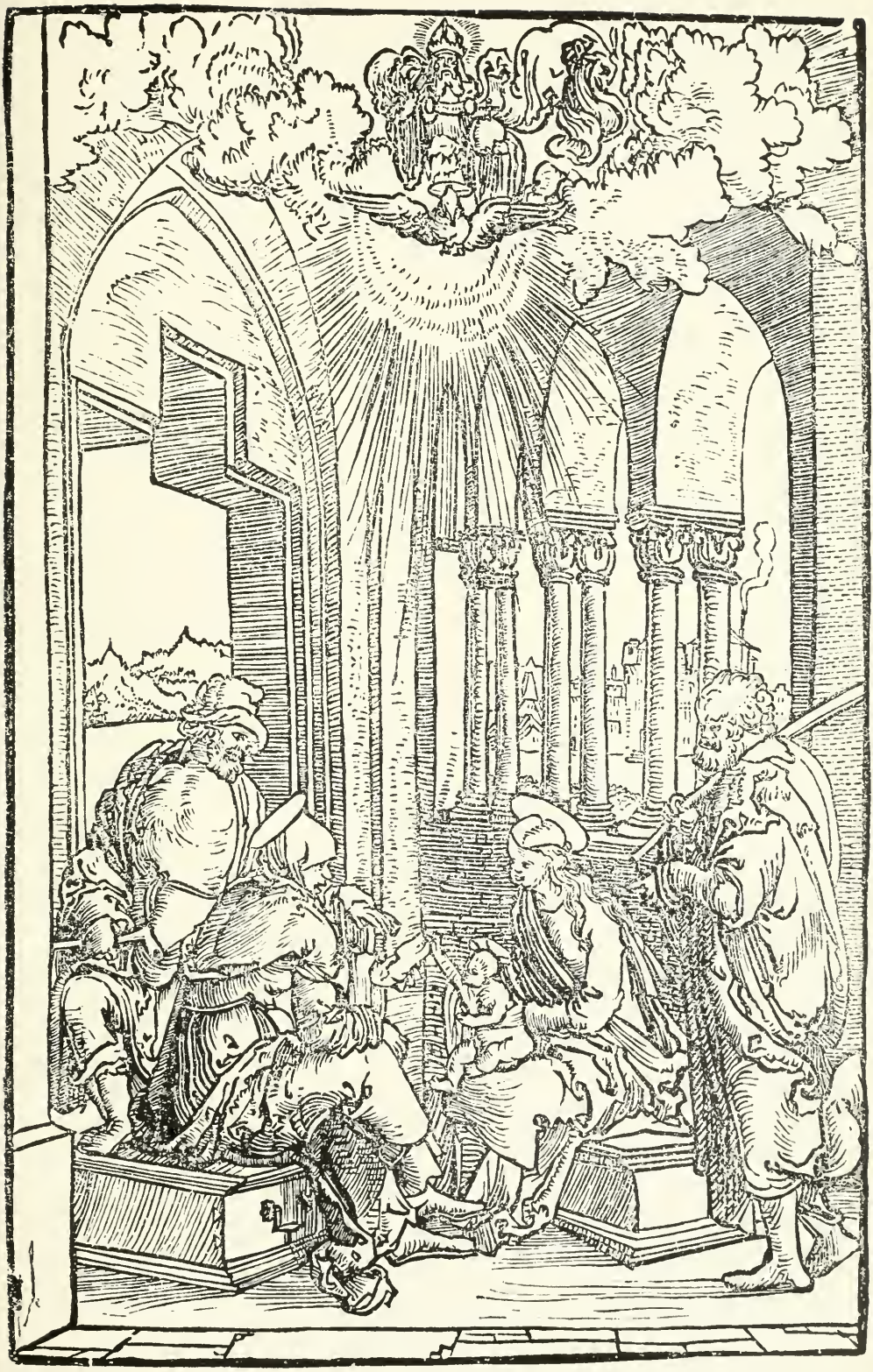
In the inventory of 1837.

The ugly types of the Virgin and Joseph are most characteristic of Huber. The latter has a strong resemblance to the man drawing tighter the cords round Christ's

Plate XV

WOLF HUBER

The Holy Family



legs in the flagellation at St. Florian now attributed to Huber. The mountain background closely resembles that on a drawing dated 1513 at Basle. The nimbus on the head of St. Anne is like that of St. John in B. 5. The execution of this woodcut is again rough, and the design has, no doubt, lost considerably by the cutting. Riggenbach, p. 40. Reproduced in this volume.

[3–6.]

The Early Life of Christ.

3. THE NATIVITY. B. vii, 485, 1.

The moon shines through the roof of a ruined building upon the child, who lies on his back adored by Mary, kneeling l., and Joseph r. A shepherd approaches l., another stands, with arms crossed upon his breast, behind a cow. An ass stands at a little distance r.; beyond it, through an arch, we see a tower with pointed roof. The initials of Huber are in the foreground, near Joseph's knee.

[118 × 92.] Good impression, without margin. White paper; watermark, high crown.
Purchased from Messrs. Graves, 1858.

3a. THE NATIVITY. B. 1.

[118 × 92.] Another early impression, but soiled. No watermark.
Presented by Mr. W. Mitchell, 1895.

4. THE ADORATION OF THE MAGI. B. vii, 485, 2.

Mary sits in a ruined church, holding the child in her lap. Caspar kneels before him with folded hands; Melchior stands r. holding his hat in his l. hand, a vase of frankincense in his r. hand; Balthasar stands l. in profile to r. A fourth man approaches l. In the distance are tall buildings, and to r. a river, bridge, castle and distant mountain. Huber's initials are on the ground between the bases of two pilasters.

[119 × 93.] Good impression, without margin. White paper; watermark, high crown.
Presented by Mr. W. Mitchell, 1895.

4a. THE ADORATION OF THE MAGI. B. 2.

Another early impression, but discoloured, narrow margin. No watermark.
Purchased from Messrs. Graves, 1854.

5. THE CIRCUMCISION OF CHRIST. B. vii, 485, 3.

On a platform in the nave of a church-like building an aged priest holds the Child Jesus in his arms. A younger priest performs the rite of circumcision; a kneeling ministrant holds a dish beneath his hands, and another stands l., supporting a sacred vessel on his arm. Mary and Joseph stand at a little distance r., another person beyond them, while more spectators survey the rite from a balcony. Huber's initials are on a step r.

[119 × 94.] Very good impression, though apparently modern, on white paper, without watermark.
Purchased from Messrs. Graves, 1858.

5a. THE CIRCUMCISION OF CHRIST. B. 3.

[118 × 93.] Old impression, cut close and discoloured.
Presented by Mr. W. Mitchell, 1895.

6. THE PRESENTATION OF CHRIST IN THE TEMPLE. B. vii, 485, 4.

Mary kneels before a table in the nave of a Gothic church, offering two doves in a cage. Simeon, near the end of the table, holds the Child in his arms; a ministrant, near him, reads from a book, another holds a taper. Joseph and the prophetess Anna stand l. as spectators; in the distance a man stands praying. Huber's initials are near the feet of Simeon.

[117 × 93.] Good impression, without margin. White paper; watermark, high crown.
Presented by Mr. W. Mitchell, 1895.
The kneeling Virgin is copied from Dürer's woodcut of the same subject, B. 88. For other traces of Dürer's influence on this series, *see* Riggenbach, p. 76.

6a. THE PRESENTATION OF CHRIST IN THE TEMPLE. B. 4.

[118 × 94.] Good modern impression, narrow margin. White paper; without watermark.
Purchased from Messrs. Graves, 1858.

7. CHRIST ON THE CROSS.

The cross and Christ himself upon it are seen in profile to r. St. John stands l., looking upwards, with both hands raised, and one of the holy women is seen behind him. To r. two other holy women are ministering to the Virgin Mary, who has fallen in a swoon. Behind them is a clump of trees. Buildings and mountains are seen in the distance. Huber's initials are on the ground near the foot of the cross.

[91 × 63.] Good impression, slightly damaged and repaired.
Purchased at the sale of the W. L. Schreiber collection, Vienna, 3–4 March, 1909 (no. 405). Repr., Hirth-Muther, no. 66, and p. 61 of Schreiber Sale Catalogue.
No other impression is known.

8. CHRIST ON THE CROSS. B. vii, 485, 5; P. iii, 306, 10.

The cross is erected on a mound towards the r. in such a position that Christ is directed three-quarter face to l. He looks down upon St. John, who stands with both hands raised, gazing with an agonized expression upon the Saviour, who speaks to him. Mary stands l., a little farther off, with arms crossed upon her breast. Huber's initials are placed near her feet. Behind the cross of Christ stands one other of unshaped wood, from which the malefactor has been removed; a ladder stands against the stem. Near the feet of Christ we see the sun, whose rays disperse clouds which had lately darkened the sky. In the distance l. are buildings on the slopes of a mountain.

[123 × 93.] Good impression, with margin [2–3]. Paper somewhat discoloured; no watermark, but similar in make to the paper of no. 9.
In the inventory of 1837.
H. Voss, "Der Ursprung des Donaustiles," p. 183, reproduces this woodcut, the spirit of which he compares very appositely with that of a Volkslied on the Crucifixion, which he quotes at length. Like other renderings of the Crucifixion by Huber

(woodcut no. 7, drawings in the Berlin Cabinet and in the collection of Mr. Ricketts and Mr. Shannon, Vasari Society, ii, 30) the composition is unconventional and full of pathos and imagination. This woodcut is also reproduced in *Das Museum*, iv, 22 (text).

9. ST. CHRISTOPHER. B. vii, 485, 6.

The Saint, carrying an uprooted tree in both hands, wades through the river, carrying the infant Christ upon his shoulders. Huber's initials are upon a stone on the near bank r. The hermit stands farther back, under a tree, and holds a flaring torch. The moon is reflected in the river. On the farther shore, l., is a clump of trees.

[121 × 94.] Good impression, with margin [4–7]. Watermark, bull's head with serpent.

In the inventory of 1837.

The treatment of clouds, differing from that on the other woodcuts, is exactly the same as in no. 8, which approaches no. 9 very closely in other respects, and is printed on the same paper.

10. ST. GEORGE AND THE DRAGON. 1520. B. vii, 486, 7.

The Saint, an armed knight on horseback, with a huge plume of feathers, raises his sword in his r. hand to smite at the dragon, which crouches l. with claws outspread and tail lifted high in the air. The princess kneels l. at some distance with folded arms; a lamb stands by her side. St. George's spear lies broken on the ground near his horse's hoofs; Huber's initials are on a stone r. There is a beautiful landscape background with an old castle on a crag in the distance l., a rock overgrown with trees behind St. George, near which the sun shines low in the heavens, and a tall tree r., cut off at the top of the print. The date 1520 is in the sky l.

[202 × 151.] Good impression, without margin. Watermark, high crown.

In the inventory of 1837.

Dr. Meder speaks of the drawing of St. Eustace at Seebarn (Alb. Publ., no. 395) as possibly a design for a counterpart to this woodcut, not carried out.

10a. ST. GEORGE AND THE DRAGON. B. 7.

[201 × 149.] Another impression, cut slightly within the border-line. White paper, without watermark.

Collections: Liphart (F. 328, 1), Mitchell.

Presented by Mr. W. Mitchell, 1895.

11. THE JUDGMENT OF PARIS. B. vii, 486, 8.

Paris sits r., asleep, under a clump of trees, leaning his head on his r. hand. Venus stands before him, holding in her l. hand a pole, from which a mirror hangs by a cord.[1] Near her feet are various vessels. Mercury stands beside her, holding in his r. hand a globe (the apple of

[1] The object suspended, if not a mirror, can only be a framed painting, and not a tablet containing the letter B, which Passavant (iii, 305) takes for the mark of the wood-engraver. With a similar mistaken ingenuity one might point to an A in the harness of St. George's horse on B. 7 (near the off hind-leg, in a circle). In this case the resemblance to a letter is probably accidental; in the former case the resemblance simply does not exist.

discord?), and in his l. hand a staff with which he points to Paris. Behind Paris stands Juno, holding a covered cup, and in the centre, at a little distance, Minerva, with spear in her l. hand and helmet on the ground at her feet. Near the helmet are Huber's initials. Cupid, in the sky, aims a double dart at Paris.

[118 × 93.] Early impression, without margin or watermark.
Presented by Mr. W. Mitchell, 1895.
Repr., Hirth-Muther, no. 64.

11a. THE JUDGMENT OF PARIS. B. 8.

[118 × 93.] A similar impression, better preserved.
In the inventory of 1837.

12. PYRAMUS AND THISBE. B. vii, 486, 9. Meyer, K.-L., i, 553, 10.

Pyramus lies on his back, awkwardly foreshortened, with head to l. under a pair of trees, his body pierced by a dagger. Thisbe stands l., gazing at him. Beyond her, in the distance, the lion prowls; near her feet is a flask bearing Huber's initials. There is a fine landscape background.

[119 × 93.] Good impression, cut a little close.
Presented by Mr. W. Mitchell, 1895.
Repr., Hirth-Muther, no. 65.
A drawing by Huber of the dead Pyramus, not immediately connected with the woodcut, is at Budapest (Alb. Publ., no. 848).

12a. PYRAMUS AND THISBE. B. 9.

[119 × 93.] Another impression, somewhat discoloured.
In the inventory of 1837.

The only woodcuts signed by Huber that are missing in this collection are the "Three Landsknechts," reproduced by Hirth-Muther (no. 67), from the unique original in the Basle Museum, and a "St. Florian" (P. iii, 306, 11), which I do not know. P. 12 is not by Huber, but belongs to the group attributed to the Master HWG: *see* Friedländer in *Das Museum*, iv, 21 (text), with a reproduction, Voss, "Der Ursprung," etc., p. 48, note 1, and Riggenbach, p. 43, note f. The same woodcut is reproduced, wrongly attributed to Lautensack, in the catalogue of Gutekunst's auction, no. 63, Stuttgart, 1907, p. 44. A coloured woodcut of a landsknecht in the Liechtenstein collection, Vienna, is undoubtedly by Huber (Schmidt, *Repertorium* xvii, 368, Riggenbach, p. 44). The attribution of the "Miracles of Maria Zell" to Huber, proposed by W. Schmidt in 1893 (*Repertorium* xvi, 254), is now discredited.[1]

[1] *See* p. 210.

VII.—THE MASTER ·CW·

Worked at Salzburg, about 1550; his woodcuts occur in books printed by Hans Baumann.

Authorities:—

Nagl., Mon., ii, p. 321, no. 825.
Passavant, P.-G., iii, 317.[1]

The unknown draughtsman who uses this monogram is probably not identical with C W, an artist of the school of Altdorfer, by whom there is a drawing of Pyramus and Thisbe, dated 1518, in the Brunswick Museum; in spite of the close dependence upon Altdorfer, the drawing betrays a much more accomplished hand. He is certainly not identical, on the other hand, with the painter (doubtless Suabian) of the Nürtingen altar-piece, bearing the same monogram and dated 1516, in the Stuttgart gallery.[2] Unless his woodcuts are much earlier than the date of their publication, which the condition of the blocks as they appear in Baumann's books does not preclude, he represents a later generation of the "Danube" school than that of Altdorfer and Huber, and is more nearly the contemporary of Lemberger. His Last Supper is enlarged from Altdorfer's woodcut, B. 18.[3]

Hans Baumann, the first printer established at Salzburg, was a native of Rothenburg on the Tauber. The earliest book from his press mentioned by Süss[4] is dated 1551; Nagler mentions one of 1544, but this is probably a mistake for 1554; an edition of Hirspeck's sermons of the latter date is in the Munich library. At some date after 1557 Baumann left Salzburg and settled at Würzburg, taking with him his stock of wood-blocks, including some designed by this artist.

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[1] Passavant translates Nagler inaccurately in two cases, and adds nothing from an independent source except a description of the text accompanying the woodcut of the Last Supper on its first publication.

[2] Catalogue, 1907, nos. 78–80.

[3] H. Voss, *Mitteil. d. Gesellsch. f. vervielf. Kunst*, 1909, p. 56.

[4] "Beiträge zur Geschichte der Typographie in Salzburg," 1845, p. 4.

BOOKS ILLUSTRATED BY ·CW·

In the Department of Printed Books.

1. [LITURGIES.] Libellus agendarum . . . secundum antiquum vsum Metropolitanæ Ecclesiæ Salisburgensis. Salisburgi excudebat Joañ Bauman, Año 1557. 8vo.

(1). Fol. 77, David and Bathsheba [65 × 47], signed. P. iii, 317, 1. Bathsheba's two maids are in the background, as described by Nagler, not "devant elle" (P.).

(2). Fol. 121, St. John [66 × 46], signed. Undescribed. He stands under an arch, holding the chalice with a serpent in his l. hand. The artist's initials are on the shaded side of the pilaster r. The remaining woodcuts in this book are by different artists. The woodcut of Baptism (fol. 31) is reproduced by Diederichs, no. 350, as a work of ·CW·. The Munich library possesses three different editions of this Agenda, all of 1557, one of which contains another woodcut by this artist, hitherto undescribed, representing the Virgin and Child with St. Anne.

2. [LITURGIES.] Agenda Ecclesiastica, secundum usum Ecclesiæ Wyrzeburgensis. J. Baumann, Würzburg, Sept. 1564. fol.

(1). Fol. 61. The Last Supper [138 × 109], signed. P. iii, 317, 2. Used earlier in the sermons of Hirspeck, printed at Salzburg (not Ratisbon) in 1554.

(2). Fol. 104 v. Visiting the Sick [102 × 80]. Although not signed, this cut may safely be attributed to C. W. by comparison with the St. John and the David and Bathsheba.

(3). Fol. 220 v. St. John, as in the Salzburg Agenda.

3. [LITURGIES.] Agenda Ecclesiastica, sive Cæremoniarum, Benedictionum aliorumque mysticorum rituum . . . liber. J. Baumann, Würzburg, Sept. 1564. fol.

With the exception of a new title-page and preface, this is the same book as no. 2, and contains the same woodcuts.

WOODCUT BY ·CW·

1. THE MAN OF SORROWS, WITH TWO ANGELS.

Christ stands, three-quarter face to r., with his back to the stem of the cross, pressing with his r. hand the wound in his side, while he extends his l. hand, showing the wounded palm. A triple scourge l. and bundle of rods r. hang from the arms of the cross, which are not themselves visible. Two youthful angels, of whom only one, to l., has wings, kneel l. and r., adoring Christ; one bears the sponge upon a reed, the other the spear. In the distance is a river; on it a boat, bearing three men; trees and mountains rise from the farther shore. In the l. upper corner, near the scourge, are the artist's initials. Single border-line.

[138 × 110.] Good impression, cut to the border. On the back are the words "....Kirchen allerlay Ceremonj anndächtigklich bewey- | sen,.....Glaidtsman für den stren- | gen Richterstul, des | vatters sey, | Amen" (9 ll.). Then "Getruckht in der Ertz- | bischoflichen Statt Saltzburg, | durch Hansen Bawman | jm M.D.Liiij. The woodcut occurs on the last page of "Drey Predig, von dem | Hochwürdigen Sacrament des Alltars. Durch Doctor Paulsen Hirsspeckhen, Thumbprediger zu Regenspurg (Munich library; Dr. G. Leidinger kindly identified the book for me). The words quoted are from the recto of the leaf. The book contains no other woodcuts. A different edition of these sermons, also dated 1554 (not 1544), at Munich, contains on both the first and last leaf this artist's woodcut of the Last Supper.

Purchased from Mr. Gutekunst, 1867.

The composition was probably influenced by the woodcut on fol. 1 v. in Pinder's "Speculum Passionis," Nuremberg, 1507.

VIII.—HANS WURM.

Woodcutter and printer, worked at Landshut about 1501–1504.

Authorities :—

Heller, "Geschichte der Holzschneidekunst," 123.
Nagler, K.-L., xxii, 131 ; Mon., i, 429, iii, 709, iv, 493.
Sotzmann, "Ueber ein unbekanntes xylographisches Ringerbuch," *Serapeum*, v, 33.
G. Leidinger, "Chronik und Stamm der Pfalzgrafen bei Rhein und Herzoge in Bayern, 1501" (Drucke u. Holzschn. des xv. u. xvi. Jahrh. in getreuer Nachbildung, Heft vii), Heitz, Strassburg, 1901, pp. 19–32.

The only certain existing work of Hans Wurm, of Landshut, besides the woodcut now to be described, is the undated xylographic wrestling-book, "Gedruckt zu landshůt (arms of the town) Hanns Wůrm," of which the only copy known is in the Berlin Cabinet.[1] The biographical statements in some of the older books lack documentary confirmation. It is asserted, for instance, on unsatisfactory evidence, that he had formerly lived at Ratisbon, that he was the son-in-law of the printer Schön at Freising, and that he subsequently emigrated to Nuremberg.[2] A woodcut representing the marriage at Cana, attributed to him in Westenrieder's *Beyträge zur Vaterländischen Historie*, 1788, i, 404, is unknown at the present time. The woodcut with scenes from the Passion, signed H W, which Nagler (Mon., iv., no. 1693) attributes to Wurm, is much later in date and of inferior quality. Dr. Leidinger attributes to him, with considerable plausibility but no convincing proof, the composition and cutting of a pedigree of the Counts Palatine and Dukes of Bavaria preserved in the Hof- und Staatsbibliothek at Munich ; a second, and better,

[1] Specimens are reproduced by Sotzmann and by Schreiber, "Manuel," viii, pl. 120.

[2] A woodcut signed "Hanns Wurm in Nurnperg, 1423" (white letters on black), is in the Berlin Cabinet; Schreiber (no. 2157) places it in the category of impostures. A woodcutter of the same name was working at Nuremberg after 1559 (Leidinger, p. 24).

impression has since come to light in the Bavarian National Museum. The woodcut, measuring 162 × 85 cm., has been reproduced by Dr. Leidinger as a supplement to the facsimile of a rare book, believed to be the first printed at Landshut, beginning "In dem jar des hails Cristi des herren fünffzehenhundert vnd darnach in dem ersten jare ward die Cronick vnd der fürstlich stamm der durchleüchtigen hochgepornen fürsten vñ herren pfalnntzgrafen bey Rein, vnd herczog in Bairen, etc., loblich vollendt." Two copies of the book are at Munich, a third in the British Museum (Pr. 11775). Neither woodcut nor book is actually dated, but Leidinger concludes that they were probably finished in 1501. The two are intimately connected. The book has the colophon, "Gedruckt von . N. Wurm zů lantzhůt." Leidinger's arguments [1] for identifying ". N. Wurm" with Hans do not carry conviction. Nor can it be taken for certain that our Hans Wurm, the woodcutter, is identical with "Meister Hans Wurm, Seidensticker [embroiderer on silk] zu Landshut," who is mentioned in 1514 in connection with the projected casting of one of the bronze statues for the Emperor Maximilian's tomb at Innsbruck.[2] On other Wurms at Landshut from 1331 onwards, *see* Leidinger, p. 29, note 2.

WOODCUT BY HANS WURM.

1. THE RECEPTION AT THE DOOR OF A GOTHIC HOUSE, AFTER MAIR OF LANDSHUT.

R. Weigel, Kunstlagerkatalog, no. 9453; Nagler, K.-L., xxii, 131, Mon., i, p. 429, iii, p. 709, iv, p. 493; Willshire, ii, 384; Lehrs, *Repertorium*, xvi, 339; Singer, Catalogue of the Lanna Collection, no. 2.

A youthful gallant, crossing the threshold with a jaunty air, his r. hand on his hip, is received by a young lady with downcast eyes, who stands within the open door. A dog sits outside in front of the doorstep, looking in. On either side of the porch is a barred window. Pillars, projecting before these windows, support pedestals containing niches; on each pedestal stands a warrior carrying a banner. In a large niche over the centre of the porch is a seated figure; this niche is flanked by truncated columns, but the small warriors who stand on these columns in the original engraving are here omitted. The background is black. The name HANS WVRM is placed on two tablets near the l. and r. lower corners respectively.

[226 × 162; size of sheet, 242 × 175]. Fine impression, with margin [6–8], well preserved apart from a damaged portion on the r. side and two places near the top. Watermark, large high crown.

[1] Anticipated by Nagler, Mon., iii, p. 709.
[2] Vienna *Jahrbuch*, 1884, ii. pt. 2, LXVI, Reg. 1166. Leidinger, *op. cit.*, p. 24.

The whole sheet, margin included, has been covered before printing with a reddish brown opaque ground. The woodcut itself is printed in black upon this brown surface, and the artist has then put on the high lights in opaque white with the point of his brush, greatly enhancing the effect; the curls of the young man's hair, for instance, and the veil over the brow of the lady are inserted in white; the hatching in fine white lines is delicate and artistic.

Collections: Liphart (F. 328), Lanna.

Purchased at the sale of the Lanna collection, Stuttgart, 1909 (no. 3036).

No other impression is known. The original engraving by Mair of Landshut[1] is also of great rarity, only three impressions being known—in the Albertina, the collection of Baron E. de Rothschild, Paris (formerly Durazzo and Felix collections), and in the Louvre.[2] In most collections the subject is represented by a deceptive, but inferior, copy.[3] All three impressions of the original are coloured by the artist, while that in the Louvre is also dated 1499, a date which occurs on other engravings by Mair and also on two of the three woodcuts in the British Museum collection.[4] The copy by Wurm cannot be much later than the original, but must belong to the early years of the sixteenth century if the date given for his activity at Landshut, 1501–1504, be correct. The cutting, however, resembles so closely that of the woodcuts signed by Mair, that the question suggests itself whether Wurm was not actually the cutter of the three blocks in question, though his name is suppressed and only that of the draughtsman appears. To this question there can, of course, be no positive answer. The present woodcut is not exactly parallel to the other three, since it is not the original, authorized expression of Mair's idea in graphic form, but a copy in a different medium of a composition already engraved on copper by Mair himself.

The interest of this group of Landshut woodcuts as marking a preliminary stage in the evolution of colour printing has already been discussed in this Catalogue.[5] They are separated by very few years from the introduction of true colour printing from wood-blocks, which was perfected almost simultaneously at Wittenberg and Augsburg.[6] They afford a parallel on wood to the engravings of Mair himself, or the etchings of Hercules Segers, on copper. The woodcut by Wurm forms a very interesting addition to the group by Mair. As regards the colouring, however, it should be observed that Mair's woodcuts are tinted with a wash of transparent watercolour, whereas Wurm has used opaque body colour. Mair himself used body-colour for heightening his engravings with touches of white, yellow, green or red, but the general surface, as a rule, was tinted with watercolour; Prof. Lehrs speaks, however, of "violettroth grundiertes Papier" in the case of an impression of P. 13, terms which seem to imply the use of opaque pigment.

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[1] P. ii, 157, 13.
[2] Lehrs, *Repertorium*, xvi, 338.
[3] B. vi, 370.
[4] Vol. I. 149, A 143–145.
[5] *Ibid.*, 148.
[6] *Ibid.*, 255.

IX.—CASPAR CLOFIGL.

Caspar Clofigl, or Clofligl, worked at Munich about 1516–1529 as court painter to Duke William IV.

Authorities :—

Bartsch, P.-G., vii, 466.
Passavant, P.-G., iii, 299.
Nagler, Mon., i, no. 2372.

BOOKS ILLUSTRATED BY CLOFIGL.

In the Department of Printed Books.

1. [BAVARIA.] Das buech der gemeinen land | pot . . . . in Obern, vnd Nidern | Bairn, Im Fünftzehn hundert vnd | Sechtzehendem Jar aufgericht (xylographic title, printed in red; J. Schobser, Munich, after 23 April, 1516) fol. (Pr. 11582).

On title-page, B. vii, 466, 1 [143 × 187].

2. [HIRSCHBERG.] Ettlich nottürfftig freihaitbrief vñ ordnung über das handtgericht Hirsperg. (J. Schobser?, Munich?, after 10 April, 1518). fol. (Pr. 11592).

On title-page, the arms of Bavaria, the Palatinate and Hirschberg, with date 1518. *See* p. 267, no. 3.

3. [BAVARIA.] Reformacion der Bayrischñ Lanndrecht (J. Schobser, Munich, after 23 April, 1518); fol. (Pr. 11585).

On title-page, B. vii, 466, 1.

4. [BAVARIA.] Das buech der gemeinen Landpot | . . . in Obern vnnd Nidern Bairn | Im Fünftzehenhündert vnnd | Sechtzehendem Jar aufgericht (xylographic title, printed in red; J. Schobser, Munich? after 26 March 1520) fol. (Pr. 11594.)

On title-page, B. vii, 467, 2 [139 × 181]. This is the repetition of B. 1, in which the two Dukes wear beards. It is probably, as Proctor says, a copy, rather than a variant by the same artist.

5. [BAVARIA.] Gerichtzordnung Iñ Fürst'nthumb Obern vnd Nidern Bayrn Anno 1520 aufgericht. (J. Schobser, Munich, after 23 April 1520) fol. (Pr. 11591a).

On title-page, B. vii, 467, 3 [185 × 192].

WOODCUTS BY CLOFIGL.

1. THE DUKES WILHELM AND LUDWIG OF BAVARIA IN ARMOUR, STANDING. B. vii, 466, 1.

The two Dukes, distinguished by their initials H W and H L on tablets hanging near their heads, stand confronting one another, each with a hand laid upon the Bavarian shield, in a building which rests on columns and is open at both sides. They are beardless, and their chins are covered. No signature.

[143 × 191.] On title-page of "Das büch der gemeinen lanndpot. | Landsordnung. Satzung, vnd ge-|breuch, des Furstenthombs, in Obe-|ren vnd Niderñ Bairn, im funftze-|henhundert vund Sechtzehendem | Jar aufgericht." (Printed with type in red, a different edition from Pr. 11582 and 11594.)
Purchased from Mr. Asher, 1849,

2. THE DUKES WILHELM AND LUDWIG OF BAVARIA SEATED. B. vii, 467, 3; P. iii, 300, 1.

A table, the end of which is decorated with the shield of Bavaria resting on a lion, is placed in a recess lighted by a window, at the end of a hall or court of justice. Over the window is the date 1520. The Dukes, distinguished as in no. 1 by their initials, sit on either side of the table; a book—the code of laws—lies between them. Seven persons stand on Duke William's, eight on Duke Ludwig's side of the room. The signature C. C. is on a step leading to the platform on which the table stands.

[185 × 192.] On title-page of "Gerichtzordnung Ī̄m fürst'n-|thumb Obern vnd Nidern | Bayrn Anno . 1.5.2.0. aufgericht (xylographic, printed in red).
Purchased from Mr. Asher, 1849.
The "composition analogue" mentioned by Passavant is evidently the same woodcut described a second time. It is more true of this, than of no. 1, that it is treated in the style of Burgkmair; it shows the influence of the "Weisskunig."

3. THE ARMS OF THE PALATINATE, BAVARIA AND HIRSCHBERG. 1518.

The arms, with a tablet bearing the date 1518, are in a circle representing a seal, suspended from a large tablet which contains the title of the book (*see* p. 266 no 2). The whole is surrounded by a double border-line, beyond which the end of a tassel projects. On the verso is a proclamation by the Dukes Wilhelm and Ludwig, dated 10 April 1518.

[267 × 169.] Good impression.
Bequeathed by Sir A. Wollaston Franks, K.C.B., 1897.
This woodcut, hitherto undescribed, may safely be assigned to Clofigl on the ground of its resemblance to the others, described by Bartsch, and its publication at the same press and under the same official patronage.

X.—ANONYMOUS WOODCUTS FROM BOOKS PRINTED IN BAVARIA AND AUSTRIA.[1]

Ingolstadt.

1. FOLIO TITLE-BORDER.

Der Fünft vnd letst | Tail Christenlicher Predig, etc, by Johann von Eck. Georg Krapff, Ingolstadt, 1539.

One piece. At the corners, the four Evangelists in medallions; at the top, the Almighty; below, the Virgin and child; at the sides, SS. Peter, Paul, Willibald and Victor.

[234 × 164; opening, 140 × 95.] Good impression.
Presented by Mr. W. Mitchell, 1895.

Landshut.

† ST. ANNE AND OTHER SAINTS.

St. Anne is seated on a throne; the Child Jesus, naked, stands on her lap, while the Virgin Mary kneels with folded hands before him. St. John stands l., holding a chalice in his l. hand, St. Nicholas r., in episcopal vestments, holding the three balls of gold on a book in his r. hand. In both the upper corners are garlands of leaves forming an arch with the canopy of the throne in its centre. At the foot of the print is a tablet with xylographic inscription: "Ora p nobis S. Anna:".

[175 × 114.] Photograph of the original cut in "St. Christophs Geburt und Leben," J. Weissenburger, Landshut, 1520 (Weller 1347, Muther 1701), in the Hof- und Staatsbibliothek, Munich.

Somewhat rough but vigorous and interesting work of the native Bavarian school. The other illustrations in the book, including a St. Christopher [123 × 102] on the title-page, which Muther does not mention,[2] show more of the "Donaustil" influence.

Many illustrations in books printed by Weissenburger are of Nuremberg or Augsburg origin.

2. QUARTO BORDER USED BY WEISSENBURGER. Proctor A.

Copy of Holbein's earliest border designed for Froben, Woltmann 234 (Repr., Butsch, i, 41, and Heitz-Bernoulli, "Basler Büchermarken,"

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[1] An anonymous Bavarian woodcut of the beginning of the XVI century has been described in Vol. I, pp. 53 (A 17) and 565. The copy of this woodcut occurs in Proctor 11581.

[2] This is not the same as a St. Christopher dated 1520, also of the Bavarian school, in the Berlin Cabinet.

no. 27). At the foot, in the place occupied in the original by Froben's device and a frieze, are the arms of Bavaria and Landshut.

[177 × 121.] On title-page of "Exhortatio | ad Collatores benifi-|ciorum ecclesiasticorum," etc. (s.l.e.a., 6 ll.).

Purchased from Messrs. Heussner & Lauser, 1875.

For other books in which the border occurs (only at Landshut, not at Nuremberg) see Pr. 11803-4 (*c.* 1516). On the supposed authority of dates I described this border in 1898 (*Jahrbuch der k. preuss. Kunstsamml.*, xix, 160) as the original which Holbein copied. Proctor assigns the printing of Scheurl's book, "Sacerdotum defensorium," to a much later date than that of its composition, and regards the Landshut border as a copy of that by Holbein, which is, indeed, much more probable.

3. FRONTISPIECE TO DIETRICH VON PLENINGEN'S TRANSLATION OF SALLUST. H. 2090; P. iii, 212, 285.

In an arched recess between two pilasters of Renaissance architecture, Maximilian I, in profile to r., holding a sceptre, receives a book from the hands of the translator, who kneels. Duke Ludwig of Bavaria confronts Maximilian and lays his r. hand on the book. The titles of the two Sovereigns, MAXIMILIAN . IMP and . H . LVDBIG, are on labels placed above their escutcheons and across a border with white arabesque pattern upon a black ground, which surrounds the whole.

[225 × 160.] Good impression with margin. On the back is the title, printed in red, "Des hochberom|pten Latinischen histori schrei-|bers Salustij: zwo schon histo-|rien . . . . Durch | herrn Dieterichen von Pleningen . . . . . | getheutscht (12 ll.). J. Weissenburger, Landshut, 4 Sept. 1515, Pr. 11792.

Presented by Mr. W. Mitchell, 1895.

Formerly attributed to Dürer, but probably Augsburg work. The same cut occurs in a second state, with the name of Duke Wilhelm instead of Duke Ludwig, in the same author's translation of Pliny's Panegyric, 14 Dec. 1515, Pr. 11793. The British Museum copy is defective and lacks this woodcut.

4. THE VIRGIN MARY, BY THE MONOGRAMMIST G. A. 1525. Nagl., Mon., ii, p. 957, no. 2676.

The Virgin, in the costume of the Beautiful Virgin of Ratisbon, stands under a round arch supported by pilasters which bear the date 15 (l.) 25 (r.). On her nimbus is inscribed S. MARIA. The initials G A are on the shaded spandrils.

[108 × 80.] On the title-page of "Enchiridion locorum cōmuniū aduersus Lutteranos . Joanne Eckio Autore," Landshuti Baioarie, M.D.XXV, Mense Aprili (Dept. of Printed Books).

The initials are perhaps those of the printer and wood-engraver Georg Apian, who was connected with Landshut (Nagl., Mon., i, no. 2193), and afterwards removed to Ingolstadt, where various decorative borders signed G A B (Georgius Apianus Biener?) appeared 1530-40 in the astronomical and other learned works of Peter Apian (Nagl., Mon., ii, nos. 2685, 2687). *See* p. 249.

Vienna.

[5–7.]

Three Woodcuts from Solinus.

The folio Solinus edited by J. Camers was printed by Johann Singriener (Singrenius) at the expense of Lucas Alantsee, 1520. These fragments are from the Bagford collection (Harl. MS. 5920–383, 5968–123, 5920–378) and were transferred from the Dept. of Printed Books, 1900.

5. TITLE-PAGE.

From four blocks: (a) two busts of bearded warriors in wreaths, between them a candelabrum [60 × 169], (b, c) columns [132 × 40], (d) a shield with the device of Alantsee supported by *putti* [60 × 169]. On the back is an ornamental initial M [57 × 49].

6. DEVICE OF LUCAS ALANTSEE (sig. F4).

A shield containing Alantsee's mark is suspended from the boughs of an oak and supported by griffins [92 × 78]. Above the woodcut is the colophon.

The brothers Leonhard (d. 1518) and Lucas Alantsee (d. 1522) were publishers resident in Vienna, and books were printed at their expense at Hagenau, Strassburg and Venice in addition to their own city. Heitz ("Elsäss. Büchermarken," Taf. 13) reproduces the device, similar to this in design, used in books printed for the brothers Alantsee by M. Schürer. The article on Lucas Alantsee in Nagler's "Monogrammisten" (iv, no. 902) is utterly misleading.

7. DEVICE OF JOHANN SINGRIENER (sig. cc 3 v.).

A shield containing a florid monogram (I. S.) is supported by the symbols of the four Evangelists [93 × 78]. Round this is printed in large type the name IOANNES SINGRENIVS CALCOGRAPHVS VIENNENSIS, enclosed by four narrow ornamental panels, the lowest of which contains the name HANS REBELL.

Singriener printed at Vienna in partnership with Vietor 1510–14, then independently till his death in 1546.

Hans Rebell, of whom I find no record, appears to have been employed in cutting ornaments for Singriener's books, and to have worked afterwards for Vietor at Cracow (*see* p. 272). The position of his name, in full, on the ornamental panel mentioned above, and of his monogram on the letter M on fol. 2, v. of the Solinus, suggests that he not only cut, but also designed the ornaments. A different monogram composed of H and R appears on the book-plate of Dr. Gregorius Angrer, Canon of Brixen and Vienna, 1521 (repr. *Ex-Libris Zeitschr.*, 1892, ii, 5, and Leiningen-Westerburg, "German Book-plates," 1901, p. 139). The decoration of this book-plate agrees well with that of Singriener's Solinus, and it is probable that the block was cut at Vienna by Hans Rebell. Another woodcut in the same style, and signed with the same monogram, is reproduced by Diederichs, no. 555, from a book printed by Singriener at Vienna in 1523, Judenkönig, "Unterweisung im Lautenspiel"; on the same cut is a monogram composed of A and V.

XI.—WOODCUTS PUBLISHED AT CRACOW.

1. THE TABLE OF CEBES. 1519. Willshire—D. 115a.

The hill of life, crowned at the summit by the castle of happiness, is enclosed by three circular walls, one within the other. Beneath the outermost wall a crowd of persons, "Ingredientes vitā," from naked children to youths and adults, of various nationalities, some being in Turkish, Hungarian, and Slavonic costumes, approach the gate, "PORTA VITAE," beside which "SVADELA" sits enthroned; she offers the cup of error to a youth at the gate, who drinks of it. An aged man, standing l. within the gate, extends a monitory finger and holds a scroll inscribed "GENIus 1519." Within the first circle loose women, "Voluptates, Concupiscentiae, Opiniones," seduce the young from the right path. To l. are seen the blind goddess of Fortune and those who lose or enjoy her favours, "Fortuna & ei adherētes, & a q(ui)bus vocat'(ur) Fortuna mala, Fortuna bona." To r. these who have received the gifts bestowed by Fortuna are seduced by other vices, "Incontinentia, Luxuria, Auaritia, Assentatio,"[1] and fall into punishment and grief, "Punitio, Tristitia, Dolor, Maesticia, Bestiola, Luctus."

At the gate of the second circle sits "FALSA disciplina"; to l. within are her lovers, "Amatores falsae disciplinae," further described as "Musici, Voluptuarij, Oratores, Dialectici, Poetae, Astrologi, P(er)ipatetici, Critici, Geometrae, Arithmetici." "Vera disciplina" stands above, near the gate of the third circle, upon a square stone (in contrast to the round stone of Fortune), between two maidens, Veritas and Persuasio (not named). The way of true discipline, "Via verae disciplinae," leads not through the gate but over steep rocks, up which two pilgrims are climbing, by the aid of "Continentia" and "Constantia," into the third circle, "Fortunatorum domicilium."

To l., within, are Knowledge and her eight sisters, "Sciētiae sorores, Sciētia, Fortitudo, Justicia, Probitas, T(em)p(er)ātia, Modestia, Liberalitas, Cōtinē(tia), Māsue(tudo)." There are the daughters of Happiness, "FELIcitas," who sits aloft on a throne and crowns a pilgrim who has persevered to the end. Those who have attained happiness are then taken to the place by which they entered, where the Virtues show them the pursuits of the wicked, "VIRtutes monstrant studia improborum." To l. are seen the happy, wearing crowns, "COronati," and the miserable, "Incoronati," who have despaired and turned back from discipline, and now wander, harassed by grief, anxiety and ignorance.

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[1] These four words are printed in Gothic, all other inscriptions within the border of the woodcut in Roman type.

All the quotations, taken from the Latin version of the Πάναξ by Lodovico Odassi,[1] are printed with type. At the top l. is printed "Hoc | pictasma sub | felicissimo Re | uerendissimi | D. D. Petri ep̄i | premislien̄.[2] Regni | Polonie Vicecācel | larij, patroni sui gra | tiosi auspicio Hiero | nymus Vietor in lu | cem dedit. Anno. a | natali Christi, 1519." Along the foot of the sheet is printed in large Gothic type, "Tabula Cebetis ab Hieronymo Vietore impressa Craccouie."

[386 × 291; margin with title and imprint, 16 × 291.] Good impression.
In the inventory of 1837.

Hieronymus Vietor (Binder) studied at Cracow 1497–99, printed at Vienna 1510–14 in partnership with Singriener, from 1515 onwards alone. In 1517 he removed to Cracow, being succeeded at Vienna by his brother Benedict and son Florian, till 1531. He died in 1546.

The artist who designed this woodcut was evidently also the illustrator of Mathias de Mechovia, "Chronica Polonorum," and Decius, "De Vetustatibus Polonorum," etc, printed by H. Vietor, Dec. 1521; fol.

2. PORTRAIT OF SIGISMUND I, KING OF POLAND. 1532.
Nagl., Mon., iii, 547, no. 1401.

Beardless, in profile to l., wearing a cap and fur cape. Framed by an arch, which contains in the spandrils the arms of Poland and Lithuania. Beneath the former shield is an indistinct monogram, to be read, apparently, as T G or I G, on the other side is the woodcutter's monogram, HR. Double border line.

The woodcut [159 × 150] is placed on a sheet bordered with small ornamental panels, six on each side, and containing text in 36 lines, "SIGISMVNDVS eius nominis primus . . . . . Hier. Viet. | M.D. XXXII."

[Sheet, 361 × 244.] Good impression, but not very early. Watermark, pair of scales in a circle.
In the inventory of 1837.

An impression of this portrait in a different edition, in the Czartoryski Museum, Cracow, has the following inscription above it:

Regia Sismundi facies Joue digna vel ipso
Juppiter est patrie nec minus ista suae.

In the Historical Museum at Basle is a framed impression on vellum, coloured and gilt, with the MS. inscription, *D: Bonifatio Amerbachio . H . Doctori . Joannes à Lasc omisit.* Above the portrait are two lines of verse, "Sigmundi Regis facies Joue," etc. (the rest as at Cracow), and beneath it are eighteen lines of Latin prose.

A copy of this portrait, in the same direction, signed C. S., occurs in Z. Bielski's Chronicle of the World (Polish), printed by Siebeneicher at Cracow, 1564.

The woodcutter may be Hans Rebell, who was employed by Singriener, formerly Vietor's partner at Vienna, and may have followed Vietor to Cracow.[3] The same monogram occurs on a woodcut [118 × 96] in "Andreae Cricii Episcopi Premislien̄ . . . . de negotio Prutenico epistola," Cracoviae per Hier . Vietorem . Anno dni 1525 (Cracow, Czartoryski Museum).

[1] Editions of this version were printed by Singrenius at Vienna in 1519 and at Cracow in 1524.

[2] Peter Tomicki, Bishop of Premysl 1514–20, then translated to Posen and 1522 to Cracow, d. 1535.

[3] *See* p. 270.

DIVISION D.—SCHOOL OF SAXONY.

The history of the graphic arts in Saxony begins with the arrival at Wittenberg of the Franconian painter, Lucas Cranach, in 1505, for the illustrations produced before that date at Leipzig and Erfurt are insignificant and for the present purpose negligible. For the next half-century, at least, the influence of Cranach remains predominant, not only at Wittenberg and Leipzig, but also in Lower Saxon districts farther to the north, though in some outlying places, such as Halberstadt, minor artists flourished whose provincial art cannot be traced to the main fountain-head.

It is interesting to observe the links that unite the school of Saxony with that of the Danube region. All that we know of the early years of Cranach himself connects him with Bavaria and Austria, while two Bavarian artists, Georg Lemberger and Erhard Altdorfer, emigrated a few years later from Landshut and Ratisbon to the north, settling respectively at Leipzig and Rostock. Both artists belong to the most notable illustrators of the school of Cranach, but their woodcut style reveals, in Lemberger's case most markedly, clear traces of their South German origin.

I.—LUCAS CRANACH I.

Lucas Cranach, the Elder, painter, engraver and draughtsman on wood; born at Kronach, 1472, travelled in Bavaria and Austria, settled at Wittenberg early in 1505; married Barbara Brengbier,[1] of Gotha (died 1541), and received a grant of arms in 1508, in which year he travelled to the Netherlands, was court painter to the Elector Frederick III, also to his successors John and John Frederick; was intimate with Luther and an active partisan of the Reformation; in 1519 he became a member of the Wittenberg Council, in 1537 and 1540 burgomaster; he joined John Frederick, who had been defeated by Charles V at Mühlberg, 1547, in his captivity at Augsburg,[2] afterwards at Innsbruck; on their liberation in 1552 Cranach accompanied the deposed Elector to Weimar, and there resided with his son-in-law, Christian Brück, till his death on 16 October, 1553. Both his sons, Hans and Lucas [q.v.] were painters.

Authorities:—

i. Catalogues.

Bartsch, P.-G., vii, 279.

Heller, "Lucas Cranach's Leben und Werke," 2. Auflage, Nürnberg, 1854.

Schuchardt, "Lucas Cranach d. Ae. Leben und Werke," 2. Teil, 1851, p. 192; 3. Teil, 1871, p. 212.

Passavant, P.-G., iv, 7.

Nagl., Mon., iv, no. 980.

Lippmann, "Lucas Cranach," Berlin, 1895 (first attempt at a chronological order).

Flechsig, "Cranachstudien—I. Teil," Leipzig, 1900, pp. 291–295 (comparative table of other catalogues, and chronological list of woodcuts 1500–1521).

ii. Biographical and critical literature.[3]

A. Biographical.

Heller and Schuchardt—*see* above.

M. B. Lindau, "Lucas Cranach. Ein Lebensbild aus dem Zeitalter der Reformation," Leipzig, 1883.

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[1] It is usually supposed that the marriage took place before 1505; for doubts expressed on this point, see *Kunstchronik*, 1899, x, 375.

[2] John Frederick's letter summoning Cranach to Augsburg, dated 2 August, 1547, is published in *Repertorium*, xxvi, 425.

[3] A selection only, with special reference to woodcuts. For more, *see* Dodgson, "Bibliographie Critique de L. Cranach," Paris, 1900.

H. Michaelson, "Etwas aus Cranach des Aelteren Jugendzeit," *Repert. f. Kunstw.*, 1899, xxii, 474.
K. Woermann, "Verzeichnis der Cranach-Ausstellung," Dresden, 1899, Einleitung, pp. 6–11.
J. Vogel, "Lucas Cranach in Wien," *Monatshefte f. Kunstw.*, ii, 545.

B. Critical.
G. K. Nagler, "Über alte mit Gold und Silber gedruckte Holzschnitte," etc., Naumann's *Archiv*, 1857, iii, 56.
C. Schuchardt, "Über Holzschnitt in Golddruck," *ibid.*, 1858, iv, 295.
J. D. Passavant, "Über einen sächsischen Silberdruck," *ibid.*, 1861, vii, 94.
Knaake, "Über Cranach's Presse," *Centralbl. f. Bibliothekswesen*, 1890, vii, 196.
C. v. Lützow, "Gesch. d. deutsch. Kupf. u. Holzschn.," Berlin, 1891, 179–190.
G. Bauch, "Zur Cranach-Forschung," *Repert. f. Kunstw.*, 1894, xvii, 421.
F. Lippmann, "Farbenholzschnitte von L. C.," Berlin *Jahrbuch*, 1895, xvi, 138.
F. Lippmann, "L. C.—Sammlung von Nachbildungen seiner vorzüglichsten Holzschnitte," etc., Berlin, 1895.
E. Flechsig, "Cranachstudien—I. Teil," Leipzig, 1900.
C. Dodgson, "L. C.'s Holzschnitt, 'Der Adel,'" *Mitt. d. Ges. f. vervielf. Kunst*, 1901, 33.
H. Michaelson, "L. C. d. Ae." (*Beiträge zur Kunstgeschichte*, N. F., no. 28), Leipzig, 1902.
M. J. Friedländer, "Die frühen Werke L. C.'s," Berlin *Jahrbuch*, 1902, xxiii, 228.
C. Dodgson, "Fünf unbeschriebene Holzschnitte L. C.'s," Berlin *Jahrbuch*, 1903, xxiv, 284.
W. Schmidt, "Über die frühere Zeit von L. C.," *Monatsberichte über Kunstwissenschaft*, 1903, iii, 117.
F. Dörnhöffer, "Ein Jugendwerk L. C.'s," *Jahrbuch d. k. k. Zentral-Kommission f. Erforschung u. Erhaltung d. Kunst- u. histor. Denkmale*, 1904, ii, 2, p. 175.
K. Simon, "Zu L. C.," *Repert. f. Kunstw.*, 1904, xxvii, 515.
J. Beth, "Zu Cranach's Missalien-Holzschnitten," *ibid.*, 1907, xxx, 501.
C. Dodgson, "Cranach's Kanonbild vom Jahre 1508," *ibid.*, 1908, xxxi, 247.

The earliest woodcuts of Cranach, produced before he settled at Wittenberg, point, as do certain of his early pictures, to a temporary residence in Austria. The painter who was destined in a few years to exert the strongest influence on art in Saxony and all Northern Germany was thus of Franconian birth, and for a time associated with the art of the Danube region. The period of his chief activity

at Wittenberg as a draughtsman on wood, and occasionally as an engraver on copper, extends from 1505 to about 1520. After that time it is doubtful whether he took any direct share in the production of woodcuts, though the output of title-borders, illustrations and portraits which possess in varying degrees the characteristics of his style continues to be large. So far as he spent his time at all in purely artistic work it was mainly in painting, but his attention must have been much distracted from art by his interest in the progress of the Reformation, his duties as councillor and burgomaster of Wittenberg, his various commercial enterprises, and the direction of a large workshop for the manufacture of pictures, in which his elder son Hans, till his death in 1537, and then his younger son Lucas, appear to have been his principal assistants.

The woodcuts here directly attributed to Cranach (nos. 1–124) form an approximately complete collection, supplemented occasionally by reproductions of missing originals, of the woodcuts which he is believed to have drawn himself upon the block. There is no satisfactory catalogue of Cranach existing, the woodcuts of the sons and other extraneous matter being mixed in all the older catalogues with those of the father. The order adopted here is chronological, slight departures being occasionally made from the strictly logical sequence for the sake of convenience in grouping the woodcuts.

BOOKS ILLUSTRATED BY LUCAS CRANACH I.

A.—In the Department of Prints and Drawings.

1. [SCHEURL.] Libellus Doctoris Christoferi Scheurli Nu | rem bergensis de sacerdotū et rerū | ecclesiasticarū pstantia. W. Stöckel, Leipzig, March 1511; 4to. (Pr. 11457).

From the collections of W. Pirkheimer, Lord Arundel, the Royal Society, E. Gordon Duff and Sir A. Wollaston Franks, K.C.B.

Presented by Mr. Max Rosenheim, 1908.

On verso of last leaf (d 6), the arms of Scheurl and Tucher, formerly ascribed to Dürer (H. 2147; P. iii, 221, 322), a cut which was also used as a book-plate (Warnecke, no. 1896). P. iv, 21, 211. *See* p. 305, no. 80.

2. [POLLICARIUS.] Der heiligen XII. | Aposteln ankunfft, beruff, glauben, | lere, leben vnd seliges absterben, etc. Successors of G. Rhaw, Wittenberg, 1549; fol.

Purchased from Mr. Evans, 1851.

On the title-page, eleven statuettes of the apostles, each on a base [75 × 29], by an artist of the school of Cranach. The twelfth (no. 5, St. Philip) represents the

apostle himself standing on the ground, and does not belong to the same set. The arrangement may have been suggested by an engraving of the Master E S, in which the apostles are similarly disposed. The cut of the Creation, A 4, is not by Cranach. Then follow (1–12) the Martyrdoms of the Twelve Apostles (B. 37–48); then (13) St. Paul (B. 92, Sch. 107–90), from the Wittenberg relic-book.

B.—In the Department of Printed Books.

1. [LITURGIES.] Missale Pataviense. J. Winterburger, Vienna 25 May, 1503; fol. (Panzer, ix, 1, 4; Weale, Cat. Miss., 120; Dodgson, *Jahrb. d. k. preuss. Kunstsamml.*, 1903, xxiv, 289; Dörnhöffer, *Jahrb. d. k. k. Zentral-Kommission*, 1904, II, 2, 182.

The first woodcut, St. Stephen, dated 1502 (coloured red, yellow and green), on the back of the title-page, is certainly by Cranach, to whom the following cuts are also attributed: small head of Christ, in the Canon, fol. 140, v. (Dörnhöffer, p. 182), and twelve initials printed in red, which are enumerated by J. Beth, *Repertorium f. Kunstwissenschaft*, 1907, xxx, 511. The Crucifixion in the Canon in this copy is interpolated, and is not by Cranach; the woodcut properly belonging to the book is reproduced in the Berlin *Jahrbuch*, xxiv, 287.

There are two different editions of this missal with the same date. The copies at Vienna do not contain the St. Stephen, but do contain the Crucifixion by Cranach, as well as an ornamental diagram in the Kalendar and initial T in the Canon, both attributed to Cranach by Dr. Dörnhöffer.

2. [LITURGIES.] Missale Olomucense. J. Winterburger, Vienna, 14 March, 1505; fol. (Panzer, ix, 2, 5; Weale, 110; Dörnhöffer, *ibid.* 185). Imperfect.

The first leaf and the Crucifixion before the Canon are wanting; the initial T and the round Agnus Dei in the Canon are those described by Dörnhöffer as not being by Cranach. Cranach's table for finding the dominical letter, with an owl in the centre, is on the eighth leaf, and the initials described by Beth occur throughout the book.

3. [LITURGIES.] Missale Pragense. G. Stuchs, Nuremberg, 8 August, 1508; fol. (Weale, 125; Pr. 11079).

At the beginning of the Canon, Christ on the Cross, between Mary and John, on vellum, coloured; Sch. 30 (B. 21 is a copy of this). *See* Dodgson, "Bibliography," 1900, p. 13, Beth, *Repertorium*, xxx, 501, and Dodgson, *Repertorium*, xxxi, 247. The two articles last quoted establish the fact that the woodcut actually belongs to this Missal; the connection had been doubted. The same woodcut was used for the Prague Missal printed by M. Lotter at Leipzig in 1522, but the canon in that edition consists of eight leaves instead of ten. The block was already at Leipzig in 1516; the woodcut occurs in Lotter's Brandenburg Missal of that year (Berlin, K. Bibl. Dq. 6614), printed on paper, beneath it the prayer, "Et faml'os tuos Papā Regē Rōanoꝫ," etc. (2 lines). A small copy of this woodcut, perhaps by E. Schön, occurs in "Wurtzgertlein der andechtigen übung," F. Peypus, Nuremberg, 24 March, 1516 (Berlin, Kunstgewerbemuseum and Kupf.-Kab.; Nuremberg, Stadtbibl.), and in Dwanacte Artykuluow Wijry Křetianké kterež lugij Symbolum dwanácte Apostoluw, etc., 1542 (Berlin, Kunstgewerbemuseum, Grisebach collection). On the full-sized copy, Sch. 31, B. 21, *see* Beth, *loc. cit.*, p. 503. For another copy, *see* p. 279, no. 16.

4. [SCHEURL.] Oratio doctoris Scheurli attingens litterarū prestantiam, necnon laudem Ecclesie Collegiate Vittenburgensis. M. Landsberg, Leipzig, Dec. 1509; 4to (Pr. 11284).

On the last page, C 6 v., is the view of the Stiftskirche at Wittenberg [160 × 111], which was also used in the Wittenberg Heiligthumsbuch of 1509. According to

Flechsig, the condition of the block in the latter shows that the use in the "Oratio" was earlier. Even here, however, the block already shows signs of wear. The oration is preceded by the well-known letter of Chr. Scheurl, "Ad Lucam Chronum Ducalem Saxonie pictorem iugeniosum celerem absolutumque."

5. [SIBUTUS.] Friderici & Ioannis Illustriss. Saxoniæ principū torniamenta per Georg : Sibutū : Poe : & Ora : Lau : heroica celebritate decantata. J. Grünenberg, Wittenberg, 1511 ; 4to (Pr. 11830).

On the title-page, the arms of the Elector of Saxony, from the Wittenberg Heiligthumsbuch ; on the last page, E 4 v., the portrait of the poet laureate, Sibutus, half-length, three-quarter face to r. [84 × 59]. *See Repertorium*, xvii, 433, and p. 293.

6. [LITURGIES.] Missale Pataviense. J. Winterburger, Vienna, 13 May, 1512 ; fol. (Weale, 122 ; other references as for no. 1).

On the back of the title-page, the St. Stephen, dated 1502. The Crucifixion inserted in this copy is the woodcut by Traut, dated 1514, belonging to the edition of that year printed by Gutknecht at Nuremberg (*see* Vol. I, 508, 12). The initial T is neither by Cranach nor by Traut.

7. [ADAM.] Eyn geystlich edles Buchleynn . von rechter vnderscheyd vnd vorstand...Was Adams vñ was gottis kind sey, etc. J. Grünenberg, Wittenberg, 4 Dec., 1515 ; 4to (Pr. 11833).

On the title-page, Christ crucified [111 × 76], Sch. 136, from "Ein ser andechtig Cristenlich Buchleī aus hailigē schrifften vnd Lerern von Adam von Fulda in teutsch reymenn gesetzt," S. Reinhart, Wittenberg, 1512 (Weigel, *Kunstcat.*, 20775 ; Bauch, *Repertorium*, xvii, 421 ; Flechsig, p. 65).

8. [LUTHER.] Resolutiones disputationum de Indulgētiarum virtute (J. Grünenberg, Wittenberg, 1518), 4to (Pr. 11845).

On the title-page, Christ crucified, as in no. 7.

9. [BODENSTEIN.] Epitome Andree Carolostadij De impij iustificatione. M. Lotter, Leipzig, 1519 ; 4to (Pr. 11380).

On the title-page, the arms of the Elector of Saxony, as in no. 5.

10. [LUTHER.] Eyn Sermon von der betrach- | tung der heyligen leydens | Christi D. Martini Luther zu | Wittenberg. (J. Grünenberg) Wittenberg, 1519 ; 4to (Pr. 11860).

On the title-page, Christ on the Cross, between the Virgin and St. John [129 × 93], undescribed. Not very good, but it has so much of Cranach's own style in it that it can hardly, at this date, be the work of a pupil. It is perhaps earlier. The block is better printed in another edition of the same year, with "Betrach- | tung," and colophon on A 5 v., instead of A 6 (Royal Society's library). It occurs again in the edition of 1521 (4 leaves only, Grünenberg's name given in the colophon on A 4 v.).

11. [LUTHER.] Von den guten | Wercken : | D.M. | L. (1 v., l. 3 : "Doringen"). M. Lotter, jun., Wittenberg, 1520 ; 4to (Pr. 11885).

On recto of last leaf, Christ crucified, as in nos. 7 and 8.

12. [LUTHER.] Same title, but "Duringē" (Pr. 11886).

The same woodcut. In Pr. 11887 the last leaf is wanting.

13. [MELANCHTHON.] Declamatiuncula in D. Pauli doctrinam. M. Lotter, jun., Wittenberg, 1520; 4to (Pr. 11899).

On the title-page, the arms of the Elector of Saxony, as in nos. 5 and 9.

14. [BODENSTEIN.] Verba Dei, quanto candore, etc. M. Lotter, jun., Wittenberg, 1520; 4to (Pr. 11901).

On G 3 v., the same cut as in nos. 5, 9 and 13.

15. [LUTHER.] Eyn Sermon von der Betrachtung des heiligenn leydens Christi . D. Martini Luther tzu Wittenberg. (M. Lotter, jun.) Wittenberg, 1520; 4to (Pr. 11902).

On the title-page, Christ crucified, as in nos. 7, 8 and 11.

16. [BIBLE.] Husz Postilla (by Luther, edited by Veit Dietrich). S. Seelfisch, Wittenberg, 1582; fol.

Fol. 111–159, thirteen subjects (the Resurrection missing) from the Passion, B. 7–20. Heller mentions the use of these blocks in an earlier edition, printed by H. Krafft, 1570. Fol. 154, a copy (not Sch. 31) of the Crucifixion, Sch. 30, without the serpent, and with plain background [250 × 158].

17. [FRANTZE.] Historischer Erzelung Der Beyden Heiligthümen, nemblich eines, So in der Schloszkirchen zu Wittenberg im anfang der Reformation Herrn D. Lutheri vorhanden gewesen. Das Ander, So zu Hall in Sachsen nach der angefangenen Reformation . . . vollkommentlicher gemacht worden . . . Zum Druck befördert, Durch Wolffgang Franzium. Paul Helwig, Wittenberg, 1618; 4to.

The first part is illustrated by seventeen of the original blocks made for the Wittenberg relic-book of 1509; six of the same blocks are used, with others not by Cranach, in the second part.

WOODCUTS BY CRANACH.

Unsigned Woodcuts, about 1500–1502.

The earliest group of woodcuts, attributed to Cranach only within the last ten years,[1] belongs to the Austrian period of his Wanderjahre. It consists of illustrations in liturgical books printed by Winterburger at Vienna, and of two large single woodcuts of Calvary, the only known impressions of which are at Berlin. The group is represented in this Department only by reproductions; *see* also p. 277, nos. 1, 2.

[1] *See* Flechsig, 5 ff.; Friedländer, *Jahrbuch d. k. preuss. Kunstsammlungen*, xxiii, 228; Dodgson, *ibid*, xxiv, 284; Dörnhöffer, *Jahrbuch d. k. k. Zentral-Kommission*, II, 2, 1904, 181 ff.; Beth, *Repertorium*, xxx, 509 ff.; Vogel, *Monatshefte f. Kunstwissenschaft*, ii, 545.

† CHRIST ON THE CROSS, BETWEEN THE VIRGIN AND ST. JOHN.
Nagl., Mon., iii, 580, 22.

Collotype from the coloured impression in the Dresden Cabinet. Published in *Jahrbuch d. k. preuss. Kunstsammlungen*, xxiv, 286.

The exact *provenance* of this woodcut has not been ascertained, but there can be no doubt that it is derived from the canon of a missal. The collection of K. Friedrich August II at Dresden contains another impression on vellum.[1] The canon woodcut of the Missale Pataviense (J. Winterburger, Vienna, 25 May, 1503), reproduced on p. 287 of the same volume, is closely allied to this in style, but rather more advanced.

† ST. STEPHEN. 1502.

Process reproduction from the impression in the Hofbibliothek, Vienna. Published, *Jahrbuch*, xxiv, 286. In the missal of 1503 the words "Sanctus Stephanus prothomartyr" are not printed, as here, beneath the woodcut.

† CALVARY. 1502. P. iv, 40, 1.

[360 × 260.] Photograph of the Berlin impression [405 × 292], made at the time of the Cranach exhibition at Dresden, 1899.

Presented by Professor Max Lehrs.

† CALVARY. P. iv, 40, 2.

[360 × 257.] Photograph, as above [size of original, 398 × 284]. Reduced reproductions of both woodcuts are given by Flechsig; the first only is given, on a larger scale, by Friedländer. P. 2 is evidently earlier than P. 1. Dörnhöffer regards it as the second of the early group, following the canon woodcut at Dresden.

SIGNED WOODCUTS.

The woodcuts recognised as Cranach's work in the older catalogues of Bartsch, Heller, Schuchardt and Lippmann were all produced at Wittenberg after his appointment as court painter to the Elector Frederick the Wise in 1505.[2] It is probable that in the interval between his Vienna and Wittenberg periods he resided in Bavaria, but no woodcuts of this date are known. A painting of capital importance, the "Repose on the Flight to Egypt" at Berlin, belongs to the year 1504.

The chronological order adopted for the woodcuts of Cranach's maturity agrees, except in a few cases, with that of Flechsig, whose more minute study of the subject has enabled him to correct, in many respects, the first chronological order established by Lippmann.

[1] This was attributed to Cranach by R. Weigel in 1857 (Kunstcatalog, no. 21489).

[2] The date 1504 has generally been accepted for this event, but *see* Dörnhöffer, p. 105. Gunderam says "in 1504 after the Bavarian war." The Bavarian war, however, lasted till April 1505, and it was on 14 April, 1505, that Cranach received his first payment from the Saxon court.

i. Woodcuts signed with the Monogram , 1505–1506. Nos. 1–6.

† LANDSKNECHT. B. vii, 292, 120; H. 210, 257 (407); Sch. ii, 276, 119; L. 31.

† LADY HOLDING PANSIES. B. 121; H. 258 (408); Sch. 120; L. 31.

Reproduction.
Presented by Dr. Lippmann, 1902.
The two woodcuts form a pair. In the Albertina, Berlin and Dresden collections the originals are printed side by side on one sheet, in the Hofbibliothek they have been separated. Flechsig, p. 15, dates them before Cranach's appointment as painter to the Saxon court, because the arms are omitted.

1. FOUR SAINTS ADORING CHRIST CRUCIFIED UPON THE SACRED HEART. 1505.
B. vii, 287, 76; H. 171, 98 (245); Sch. ii, 233, 95; N. 82; L. 1.

Second state.

Upon a shield supported by four flying angels is displayed a heart, surmounted by flames confined within a crown. Upon the heart is a crucifix; an empty scroll passes in front of the stem of the cross; descending flames form a pattern upon the r. (sinister) side only of the heart. Beneath the shield is a landscape, containing a view of a castle surrounded by a deer park. In the foreground are two pairs of kneeling saints, the Blessed Virgin and St. John in the middle, St. Sebastian and St. Roch behind them. The date 1505 is placed, within the monogram, beneath St. John, and the two coats of arms of Saxony occupy the lower corners, the electoral l., the ducal r.

[380 × 284.] Good impression, without margin; defects in the border-line disguised; the crack across the heart is not conspicuous. No watermark.
Collections: Firmin-Didot (F. 393), Mitchell.
Presented by Mr. W. Mitchell, 1895.
The two Saxon shields denoting Cranach's official appointment here make their first appearance. The electoral shield with the two crossed swords has the earlier form, in which the lower half of the field is sable, the upper argent. This arrangement was reversed in the year 1507 or 1508,[1] and thereupon an alteration was made upon the block of many of Cranach's woodcuts; in this case, however, the original shield remains unaltered, even in late impressions.
In the first state the scroll bears the inscription VIRGO MATER MARIA. Only two impressions are known, both in the collection of K. Frederick Augustus II at Dresden (Flechsig, p. 23). Late impressions of the second state in the Dresden Cabinet and the Liechtenstein collection have the names, S. SEBASTIANVS . S. MARIA . S. IOHANNES . S. ROCHVS., printed on the lower margin.

1a. FOUR SAINTS ADORING CHRIST CRUCIFIED UPON THE SACRED HEART. B. 76; H. 98 (245); Sch. 95; N. 82; L. 1.

Second state; another impression.

[375 × 276.] Good impression, but slightly cut on all sides; false border-line. Watermark, a very small high crown.
Collection: Maberly (F. 363); sale 1851, lot 118.
Purchased from Messrs. Graves, 1852.

[1] Flechsig, p. 22. No official decree ordaining the alteration has yet been found.

2. ST. GEORGE, STANDING. 1506.
B. vii, 285, 67; H. 165, 83 (224); Sch. ii, 223, 76; N. 68; L. 5.

Second state.

Three-quarter face to l., in armour, but bareheaded, with very large ornamental nimbus. His r. hand grasps a banner, the l. rests on the hilt of a sword. Two angels stand beside him, one of whom holds his helmet, the other a portion of his armour. The dragon lies at his feet. In the background the princess kneels, with a lamb beside her, while St. George binds the defeated dragon with a rope; in another place the princess is seen again, leading the dragon away. The monogram and date are on a stone, r., the two Saxon shields in the sky; the electoral shield has already been altered to the new form.

[375 × 273.] Good impression, but the paper much discoloured; no margin. Watermark, high crown.

In the inventory of 1837.

The first state, with the old form of the electoral shield, occurs at Munich. Flechsig observes (p. 18) that the crown of rue on the other shield is drawn here, as in no. 1 (B. 76), with three leaves only, whereas Cranach on all later woodcuts draws it with five; for this reason he gives the present woodcut precedence among those dated 1506. The second state is reproduced by Lippmann.

2a. ST. GEORGE, STANDING. 1506.
B. 67; H. 83 (224); Sch. 76; N. 68; L. 5.

Third state.

The upper half of the corrected shield has been lost from the block.

[378 × 278.] Clean and well-preserved impression, without margin. Watermark, arms of Basle.

Presented by Mr. W. Mitchell, 1895.

3. THE STAG HUNT.
B. vii, 292, 119; H. 213, 266 (416); Sch. ii, 281, 128; N. 107; L. 14.

Second state.

Three stags, in different parts of the deer forest, have taken to the water, in which they are pursued by swimming hounds, while sportsmen aim at them with crossbows. A fourth stag l. stands at bay, and is just receiving the *coup de grâce* from the sword of a mounted huntsman. In the background l. is seen a castle, near it a church. The two Saxon shields are in the sky, the electoral shield already altered; the monogram, without date, is on the ground, near the middle.

[379 × 513.] Fair impression, but uneven, the l. sheet being paler than the other. Watermark, ox's head with flower over it.

In the inventory of 1837.

The first state is in the Hofbibliothek, Vienna (Flechsig, p. 18, 20). According to Weigel (Kunstcat. no. 19100, 50) the castle is that of Freyburg, near Naumburg.

4. THE TEMPTATION OF ST. ANTONY. 1506.
B. vii, 282, 56; H. 163, 77 (218); Sch. ii, 219, 70; N. 62; L. 2.

The Saint is suspended in the air, while his hair, beard, limbs and raiment are plucked by demons. There is a landscape below, and the hermit's cave is seen near a tree, to the branches of which the two shields (the electoral shield already altered) are attached by straps. The monogram and date are in the l. lower corner.

[400 × 268.] Fair impression, but cut somewhat close. Watermark, high crown of the same type as in no. 2.
Collections: Füssli (F. 196), Mitchell.
Presented by Mr. W. Mitchell, 1895.
The first state is at Basle.

5. THE ECSTASY OF ST. MARY MAGDALEN. 1506.
B. vii, 286, 72; H. 169, 94 (237); Sch. ii, 231, 88; N. 79; L. 7.

Third state.

The Saint, in a state of nudity, is carried into the air by seven angels; her hands are folded in prayer. The monogram and date are on a stone r., the two shields in the air. The electoral shield had been altered in the second state to the new form; here, in the third, the upper part is broken off.

[243 × 145.] Late impression, well preserved. Watermark, vase containing flowers.
Purchased 1834.
The first state is in the Hofbibliothek, Vienna; the second is reproduced by Lippmann. On the subject *see* Vol. I., p. 285.

6. ST. MICHAEL. 1506.
B. vii, 286, 75; H. 167, 89 (230); Sch. ii, 228, 82; N. 74; L. 3.

Second state.

The Archangel stands, holding in his l. hand a pair of scales. The l. scale, containing a human soul, sinks to the ground, in spite of a group of devils who make frantic efforts to depress the other scale. Michael threatens the demons with a sword. The electoral shield, already altered, is in the l. upper corner; the ducal shield in the corresponding position r. The monogram and date are on the ground l.

[245 × 143.] Good impression, no watermark.
In the inventory of 1837.
Impressions of the first state are at Berlin, Dresden (Coll. of K. Fred. Aug. II) and Stuttgart (Flechsig, p. 20).

ii. Woodcuts signed with the Initials, 1506–1508. Nos. 7–16.

7. THE MARTYRDOM OF ST. ERASMUS. 1506.
B. vii, 283, 59; H. 164, 80 (221); Sch. ii, 222, 73; N. 65; L. 4.

First state.

The Saint, lying on the ground, is being disembowelled by two executioners who use a winch. The mitre near his head betokens his rank. Four mounted spectators and three bystanders are present. In the distance is a castle which has been identified with the fortress of Coburg.[1] The two shields are suspended by straps from the branches of a tree. Cranach's initials are on the ground r., the date 1506 is beneath the l. hand of Erasmus.

[228 × 156.] Good impression, no watermark.
Presented by Mr. W. Mitchell, 1895.
Another impression of the first state is in the Albertina.

[1] First, as it seems, by Dr. K. Koetschau. *See* B. Ebhardt, "Deutsche Burgen," Berlin, 1900, Heft 3, p. 137; G. Voss, "Bau-und Kunstdenkmäler Thüringens," Jena, 1907, Heft 33, p. 485. The picture by Cranach at Dresden, no. 1906 B, is said to show the same fortress.

7a. THE MARTYRDOM OF ST. ERASMUS.
B. 59; H. 80 (221); Sch. 73; N. 65; L. 4.

Second state.

The original electoral shield has been replaced by a new one of simpler outline, and with the sable field uppermost.

[224 × 158.] Late impression, no watermark.
Purchased, 1834.

8. A TOURNAMENT. 1506.
B. vii, 293, 124; H. 213, 267 (417); Sch. ii, 282, 129; N. 108: L. 10.

Second state.

The lists, strewn with straw, are set up in the square of a town. They are thronged with combatants, and numerous spectators lounge or gossip along the rails. The band may be seen at the l. end. Ladies and gentl men of the Court watch the scene from a balcony in the middle, which is decorated with two shields; the electoral arms are in the later form. Cranach's initials and the date are over the door of an adjacent house.

[257 × 372.] Good impression.
Presented by Mr. W. Mitchell, 1895.
An impression of the first state is at Dresden. According to Nagler this tournament was held at Dresden.

9. A BOY ON HORSEBACK. 1506.
B. vii, 292, 116; H. 211, 261 (411); Sch. ii, 278, 123; N. 102; L. 11.

Second state.

The lad, probably a young Saxon Prince, rides a pony; his r. hand is raised. A castle in the background. The two shields—the electoral arms altered to the later form—hang on a tree. The date 1506 is near the pony's head, the artist's initials are placed near its foot.

[182 × 125.] Not an early impression, but well preserved. No watermark.
In the inventory of 1837.
The first state is at Budapest.

9a. A BOY ON HORSEBACK. B. 116; H. 261 (411); Sch. 123; N. 102; L. 11.

Second state.

[180 × 125.] An earlier impression, but slightly cut.
Presented by Mr. W. Mitchell, 1895.

10. A GENTLEMAN AND LADY RIDING TO THE CHASE. 1506.
B. vii, 292, 117; H. 211, 264 (414); Sch. ii, 280, 127; N. 103; L 12.

Second state.

Both ride on one horse towards the right; the gentleman leads a pair of hounds in the leash. The two shields—the first already altered—are in the sky; the initials on the ground in front of the horse, the date in the r. lower corner.

[172 × 123.] Fair impression, but the corners have been restored and the date is wanting; the border-line is false.
Purchased from Messrs. Evans, 1864.
An impression of the first state is at Dresden. Nagler describes impressions of the second state printed within a border and with verses signed C.M.O.

10a. A GENTLEMAN AND LADY RIDING TO THE CHASE.
B. 117; H. 264 (414); Sch. 127; L. 12.

Third state.

The electoral shield has been removed from the block; the ducal shield remains.

[175 × 125.] Fair impression, no watermark.
Presented by Mr. W. Mitchell, 1895.

11. A KNIGHT IN ARMOUR RIDING TOWARDS THE RIGHT.
P. iv, 12, 169; Sch. ii, 279, 126; N. 105; L. 13.

Second state.

He has the letters KLVE on a band round his r. arm. The two shields—the first already altered—hang on a tree; the date 1506 is in the l., the initials in the r. lower corner.

[174 × 118.] Early impression, but rather pale.
Presented by Mr. W. Mitchell, 1895.
No impression of the first state is known, but Flechsig is clearly right in describing this as the second.

11a. A KNIGHT IN ARMOUR RIDING TOWARDS THE RIGHT.
P. 169; Sch. 126; N. 105; L. 13.

Second state.

[166 × 118.] Another impression, somewhat damaged and cut close.
Purchased from Messrs. Graves, 1856.

12. A BOAR HUNT.
B. vii, 292, 118; H. 211, 262 (412); Sch. ii, 278, 124; N. 103; L. 17.

Second state.

The huntsman, riding to the r. through a wood, thrusts his sword into the neck of a boar which is attacked at the same moment by two hounds. The initials, without date, are near the front hound. The shields—the first already altered—are suspended from two different trees.

[180 × 124.] Good impression, no watermark.
Purchased from Messrs. Graves, 1856.
An impression of the first state is at Dresden. Flechsig has pointed out (p. 19) that a fragment of the original electoral shield is still visible in the second state, on the trunk of the tree to l. of the ducal shield. The date of this woodcut is determined as 1506 or 1507 by the occurrence of the initials L C and (in the first state) of the electoral shield in its early form.

12a. A BOAR HUNT. B. 118; H. 262 (412); Sch. 124; N. 103; L. 17.

Second state.

[180 × 125.] Another good impression, but less evenly printed.
Collections: Drugulin (F. 535), Mitchell.
Presented by Mr. W. Mitchell, 1895.

13. MARCUS CURTIUS.
B. vii, 291, 112; H. 207, 254 (403); Sch. ii, 271, 116; N. 96; L. 18.

In the foreground Marcus Curtius, armed and mounted, is plunging into the chasm. On a raised platform just beyond stands a little temple open at the back to the country, with a domed roof resting on four columns. The architrave is decorated with medallions representing the labours of Hercules; other medallions, in the spandrils of the foremost

arch, contain busts in profile; a burning lamp is suspended from the middle. On the platform l. are a mounted warrior and three Romans, almost nude, whose gestures express amazement and dismay at the action of Curtius. To r. stand four other Romans, one of whom carries a banner with an eagle. Another man stands apart, on a lower level, nearer to the scene of action. There is a landscape background. Wild duck in large numbers fly across the sky. Cranach's initials are near the l. lower corner. The two shields—the electoral shield in the old form—are on the front of the pavilion.

[335 × 235.] Good impression. Watermark, a jug.

In the inventory of 1837.

This woodcut is dated by Flechsig (p. 23), 1506 or 1507, being signed L C, while the electoral arms (in all impressions) are in the old form.

The entire composition, apart from its landscape setting and the detached figure on the right, is copied in reverse, as Lippmann first observed,[1] from an Italian plaquette attributed to Giovanni delle Opere, or delle Corniole,[2] an example of which is in the mediæval department of the British Museum. The date given to the Italian artist by Molinier is *c.* 1470–1516. The plaquette is undoubtedly earlier than the Cranach woodcut, not copied from it. The Renaissance architecture is remarkable in a German woodcut so early as 1507, and the whole composition, in its strict symmetry, has a foreign effect, which is fully explained by its direct derivation from an Italian source. The landscape, on the other hand, is entirely original and in Cranach's usual manner. The detached figure on the right is probably taken from some other Italian work. The two Saxon shields are awkwardly interpolated, to the detriment of the architecture; the perspective of the building is not so good as in the plaquette, and inverted capitals are made to serve as bases.

14. ST. GEORGE. B. vii, 284, 65; H. 165, 82 (223); Sch. ii, 223, 75; N. 67; L. 20.

First state, with a second outline block, printed in gold.

The Saint rides to r., lance in hand. The dead dragon lies on its back just beyond the horse's feet. In the background, r., is a castle on a cliff; to l. is a tree, from which hang the two shields, the electoral coat-of-arms being still in its original condition.

The paper is tinted (with the brush) a dull blue, varying in depth; the darkest part is the sky, on which the colour is not evenly laid but lies in horizontal washes. On the paper so prepared has been printed, in addition to the outline block in black, a second outline block in gold, by which high lights are added on the sky (in horizontal streaks harmonizing with the washes of colour on the paper), on the armour, plumes and lance of St. George, on the neck, legs and trappings of his horse, the trunk of the tree, the neck, breast and wing of the dragon, and the grass in the foreground. The gold represents sunlight falling from the right. The second outline block contains, finally, the artist's initials, which stand between the horse's hoof and the dragon's head. This second block is printed a little out of register, as appears most plainly by the outlines of the two shields.

[234 × 160.] Fine impression, without margin, on thick paper, white at the back, without watermark.

Presented by Mr. W. Mitchell, 1895. Mr. Mitchell obtained this proof from the

[1] "Lucas Cranach," 1895, p. 2.

[2] Molinier, "Les Plaquettes," 1886, i, 94, no. 139; repr. by Lippmann and in the Berlin catalogue, "Beschreibung der Bildwerke der Christlichen Epochen," 2te Aufl., ii, Taf. lvii, no. 958, here ascribed to a later artist, Gian Francesco di Boggio.

late Dr. Lippmann while he was still at Vienna; Lippmann had bought it from Artaria.

From certain portions of the hills in the background the blue surface has been scraped off, leaving the paper white and rough. This abrasion is most marked on the front of the cliff above the horse's mane, where the paper is almost pierced; it is slighter, but still conspicuous, on the side of the distant hill between St. George's plumes and the tree, and it is very slight indeed on the cliff between St. George's breastplate and his lance. It may be disputed whether these abrasions are due to accidental damage to the proof, or were deliberately made by Cranach himself, or another, with the artistic intention of adding still further to the high lights already introduced by the printing in gold. One would like to accept the latter hypothesis, and it is undeniable that these white lights occur in the right places and have a happy effect, except in the first place mentioned, on the front of the cliff, where the white patch is too conspicuous, and the frayed surface excites pity rather than admiration.

This proof, as I have already pointed out in this Catalogue,[1] marks a stage of extreme importance in the history of colour-printing from wood-blocks. The earliest experiment, that of colouring the paper and then printing on it in black only, had been made by Mair von Landshut.[2] There is direct evidence, in Peutinger's letters to the Elector Frederick and Duke George of Saxony, of 24 and 25 September, 1508, respectively, that the next invention, that of printing in gold or silver from a second outline block, was made by Cranach himself in the year 1507, and the description can only apply to this very "St. George," to which that date is in every respect suitable. The only other impression of the first state existing, at Dresden,[3] is in a less finished condition than ours, and consequently also of great interest as an illustration of the technique employed. The paper was prepared with a sticky, white material, in exactly the places to which the impression of the second block with the gold (gold dust, not leaf gold) was to be applied. I have already vindicated the genuineness of our impression against the doubts cast upon its early date by Flechsig in consequence of the utterly misleading "facsimile" by which it has the misfortune to be known. That writer's account of Cranach's early experiment in colour-printing is admirable in all other respects. The next step, as taken at Augsburg by Jost de Negker, has already been described in the section on Burgkmair in this volume.

14a. ST. GEORGE. B. 65; H. 82 (223); Sch. 75; N. 67; L. 19.

Second state.

[232 × 158.] Fine early impression from the black block alone, after the alteration in the electoral shield. No watermark.

In the inventory of 1837.

14b. ST. GEORGE. B. 65; H. 82 (223); Sch. 75; N. 67; L. 19.

Second state.

[232 × 164.] A later impression, printed in a slightly brownish ink. Watermark, an eagle.

Presented by Mr. W. Mitchell, 1895.

15. THE BEHEADING OF ST. JOHN THE BAPTIST.
B. vii, 283, 61; H. 166, 86 (227); Sch. ii, 226, 79; N. 71; L. 53.

The Baptist kneels in the foreground, in profile to r., his wrists bound with a cord. A landsknecht, standing behind him, draws his sword from its sheath with his r. hand, while he holds St. John's chin in his l. hand.

[1] Vol. I, p. 255, where all necessary references to Herberger, Lippmann and Cranach are already given.

[2] Vol. I, p. 148.

[3] Schuchardt, iii, 225.

Salome stands r., with a dish under her r. arm, attended by her mother Herodias and three ladies of the court. Cranach's initials are seen upon a wall in the background, at the top of which is a balcony in which a number of men, of grotesque features and wearing a variety of fantastic head-dresses, are assembled to witness the execution. The summit of the wall, immediately beneath this balcony, is adorned with a frieze of winged children disporting themselves amongst foliage or flying through hoops.

[401 × 277.] Fine impression, but damaged in one place; the faces of Salome and the woman just to l. of her have been restored in facsimile.

In the inventory of 1837.

This woodcut is rather difficult to date, and looks strange at whatever stage of Cranach's development it is placed. Lippmann puts it about 1516, and attributes the Netherlandish elements in it to an acquaintanceship with the engravings of Lucas van Leyden. I follow Flechsig in dating it much earlier, in consequence of the signature with initials only. Flechsig's hypothesis (p. 16) that the block was designed and cut in the Netherlands during Cranach's residence in that country in the summer and autumn of 1508 is ingenious and attractive. In the design itself, however, and the feminine costumes, there are no such direct traces of acquaintance with the Italianizing art of Antwerp (Mabuse) as in the picture of 1509 now at Frankfort on the Main.[1]

16. THE JUDGMENT OF PARIS. 1508.
B. vii, 291, 114; H. 209, 256 (405); Sch. ii, 273, 118; N. 98; L. 21.

Paris, reclining l. beneath a tree near a little waterfall, is roused from sleep by Mercury, who taps him on the breastplate with his wand. On Mercury's helmet is a cock; his l. knee is winged. In his l. hand he holds the hand of Venus, who bends towards Paris; Juno stands erect, holding a veil in her r. hand; Pallas, with her back turned to the spectator, holds in both hands the ends of her drapery. The horse of Paris stands l., a dog lies at his feet. Above the dog is the apple of contention; beneath it, Cranach's initials and the date 1508. Landscape background. The two Saxon shields hang from a bough, the electoral shield being, as in all impressions of this woodcut, in the later form.

[363 × 252.] Fine impression. Watermark, ox's head, Ha. 1.

Purchased 1834.

This is the earliest woodcut by Cranach in which the electoral shield from the first has the new tinctures.

In the opinion of Passavant[2] and Schuchardt,[3] the suggestion of Rathgeber[4] has to be adopted, that this subject, as treated several times by Cranach, represented not the Judgment of Paris, but an English legend of Alfred, King of Mercia, and the three daughters of the knight of Albonack. This opinion, combated by Kugler,[5] has now been almost universally abandoned, and I have no desire to revive the controversy. Schuchardt's arguments in support of his opinion are feeble, and no one has been able to produce an authenticated representation of the Albonack legend earlier than a picture by Benjamin West. I would merely observe that the three daughters of the knight of Albonack, in the story told by Leland, are presented to Alfred not

[1] *Cf.* Rieffel in *Zeitschrift für bildende Kunst*, 1906, N.F. xvii, 270.

[2] iv, 7, 114.

[3] iii, 48.

[4] "Beschreibung der herzogl. Gemäldegalerie zu Gotha," 1835, 179. Krause quotes a much earlier description of a Cranach picture under the new title in a sale catalogue of 1812.

[5] *Deutsches Kunstblatt*, 1852, 60.

by their father alone, but by their father, mother, and brother, and in the interior of a castle. The two latter persons are wanting in every representation of the subject in German art. The apple, again, cannot be explained on Schuchardt's hypothesis.

More recently Molinier[1] has given the title "Légende du roi de Mercie" to four plaquettes which he describes under the numbers 710 to 713. There is no old authority for such an interpretation, and they may equally with the woodcuts be explained as the Judgment of Paris. If the costume of Mercury is utterly different from that adopted by Cranach, it agrees, on the other hand, perfectly well with that on the engraving by the Master of the Banderoles (Lehrs, pl. 3), which is identified by the inscription as a Judgment of Paris.

In the Italian plaquettes Paris is confronted by the three goddesses alone, and the god of love flies over them. The introduction of Mercury into the scene is peculiar to German art, and the literary source from which it is derived has hitherto been obscure. Ernst Krause has pointed out[2] that Dares Phrygius, through whom the story of Troy was chiefly known in the Middle Ages, represents the strife of the three goddesses as a dream of Paris, and that Mercury is depicted with the wand with which he summons dreams. The metamorphosis of the youthful messenger of the gods into a bearded man of venerable aspect is explained by Krause as a transference of ideas from Wotan, the chief divinity of Teutonic mythology, who had already been identified by classical writers, such as Cæsar and Tacitus, with Mercury. The customary introduction of a white horse, which belongs to Wotan, confirms this interpretation. Krause seems, however, to be wrong in explaining the round object held by this divinity as the orb of sovereignty instead of the apple of discord.

As regards the actual print now in question, there is direct evidence in a woodcut at Oxford, dated 1511, that Cranach's composition was understood by contemporaries in his own country as a Judgment of Paris. In the Douce collection of woodcuts in the Bodleian (vol. viii, 133) is a reversed copy, by the artist with the monogram , of the lower part of Cranach's composition, omitting the landscape background and the upper part of the trees [230 × 330]. On a scroll at the top is the title IVDICIVM PARIDIS, and the characters (from l. to r.) are identified by other scrolls as PALLAS, IVNO, VENVS, MERCVRIVS, PARIS. The apple is entitled POMV COTENCIOIS. Instead of Cranach's initials we see the copyist's monogram in the midst of the date 1511. He was working at that period at Leipzig, whence he afterwards removed to Augsburg.

iii. Illustrations of the Years 1508–1512. Nos. 17–53.

17. CHRIST ON THE CROSS, BETWEEN THE VIRGIN AND ST. JOHN.
H. 132, 21 (60); Sch. ii, 207, 30; N. 24.

Christ hangs on the cross, his head slightly inclined to l. The inscription INRI upon the board above his head is in reverse. The Virgin stands l. with her hands folded, St. John r. with his hands clasped. The serpent, drawn in solid black, is on the ground in front, at a distance of 16 mm. beneath St. John's r. foot.

[268 × 163.] Early, sharp impression on paper without watermark, slightly discoloured.

Purchased at the sale of the W. L. Schreiber collection, Vienna, 3-4 March, 1909 (no. 203). Repr. Schreiber catalogue, pl. 30.

On the occurrence of this woodcut before the canon in missals of 1508, 1516 and 1522, *see* p. 277 (no. 3). This impression, being on paper, is probably derived from the Brandenburg missal of 1516.

[1] "Les Plaquettes," 1886, ii, 176.

[2] "Mercurius, der Schriftgott, in Deutschland." *Zeitschr. f. Bücherfreunde*, 1904, vii, 480 ff.

17a. CHRIST ON THE CROSS, BETWEEN THE VIRGIN AND ST. JOHN.
B. vii, 281, 21; Sch. ii, 207, 31.

Copy.

The same composition, but the letters INRI are placed in the right order. The serpent is between St. John's l. foot and the border of the woodcut.

[264 × 172.] Good impression, without watermark.
Purchased at the Lanna sale, Stuttgart, May 1909 (no. 1279).

[18–46.]

Woodcuts from the Wittenberg Heiligthumsbuch. 1509.
Sch. ii, 255, 107.

The presence of the electoral shield in its original form on a number of these woodcuts—here on nos. 21 and 24–27—proves that the work was in course of preparation before 1508. Flechsig (p. 63) has rightly vindicated their authenticity as works of Cranach himself in the fullest sense. The woodcuts purport to represent reliquaries and other treasures preserved in the Stiftskirche at Wittenberg, but it is obvious that Cranach made no attempt at a realistic representation of the actual objects. The designs for the reliquaries preserved in the Staats-Archiv at Weimar give, probably, a more accurate representation of the metal vessels than Cranach's woodcuts.[1]

The Heiligthumsbuch itself is not in the Museum. It has been well reproduced as no. 6 of Hirth's *Liebhaber-Bibliothek alter Illustratoren*, 1884. The woodcuts represented are described here as they are mounted for decorative effect, and not in the original order of the book. Many of them were reprinted in various editions of the Hortulus Animæ printed by Rhaw.

18. THE RISEN CHRIST (*Gang* viii, 11).
B. vii, 290, 97; H. 104 (252); Sch. 107 (116).

19. BUST OF ST. SIGISMUND (*Gang* v, 10). H. 142 (290); Sch. 107 (71).

20. CHRIST ON THE MOUNT OF OLIVES (*Gang* vii, 10).
Sch. 107 (103); *see also* Sch. iii, 239, 115a.

21. FOUR ANGELS KNEELING (*Gang* iv, 13). Sch. 107 (59).

These, in the book, support a lectern decorated with the symbols of the evangelists. This impression is cut to the size, 37 × 95.

22. AN ANGEL PLAYING THE HARP (*Gang* viii, 9).
H. 137 (285); Sch. 107 (114).

23. ST. ANDREW (*Gang* vi, 12). B. 100; H. 106 (254); Sch. 107 (89).

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[1] A small selection of these drawings is published in R. Bruck's "Friedrich der Weise als Förderer der Kunst," Taf. 37–40. The Heiligthumsbuch itself is discussed in the text, p. 208 ff.

24. ST. PETER (*Gang* vi, 16). B. 93; H. 140 (288); Sch. 107 (93).

Over this impression is printed "S. Petrus"; there is text on the back. The block was subsequently used as a book-plate by the town of Oehringen (Warnecke 1518). An impression is in the Franks collection with "Stadt Orngaw" printed over the woodcut; the watermark is a very small high crown.

25. ST. BARTHOLOMEW (*Gang* vi, 11). B. 104; H. 107 (255); Sch. 107 (87).

26. ST. PAUL (*Gang* vi, 14). H. 117 (265); Sch. 107 (91).

27. ST. PAUL (*Gang* vi, 13). B. 92; H. 141 (289); Sch. 107 (90).

This woodcut, like no. 24, was used at Oehringen as a book-plate. In the Franks collection, "Predicatur zu Oringen," is printed over the woodcut; same watermark.

28. ST. PETER (*Gang* vi, 15). B. 99; H. 105 (253); Sch. 107 (92).

29. ST. JOHN THE BAPTIST (*Gang* vii, 2). B. 98; H. 118 (266); Sch. 107 (95).

30. THE VIRGIN OFFERING A BUNCH OF GRAPES TO THE CHILD (*Gang* vii, 5). B. 86; H. 129 (277); Sch. 107 (98).

31. THE INFANT CHRIST (*Gang* vii, 6). B. 90; H. 103 (251); Sch. 107 (99).

In the Dresden Cabinet is a later state of this subject, in which the block has been cut short just above the eyes of the owl, and a new border-line has been put on; the height is reduced from 130 to 115 mm. *See* Nagler, Mon., iv, p. 309, 95b, 28.

32. ST. MATTHEW (*Gang* vi, 2). B. 110; H. 112 (260); Sch. 107 (78).

33. ST. MATTHIAS (*Gang* vi, 3). B. 106; H. 113 (261); Sch. 107 (79).

34. ST. SIMON (*Gang* vi, 4). B. 108; H. 115 (263); Sch. 107 (80).

35. ST. JUDE (*Gang* vi, 5). B. 109; H. 111 (259); Sch. 107 (81).

36. ST. THOMAS (*Gang* vi, 6). B. 105; H. 116 (264); Sch. 107 (82).

37. ST. JAMES THE LESS (*Gang* vi, 7). B. 107; H. 109 (257); Sch. 107 (83).

38. ST. PHILIP (*Gang* vi, 8). B. 103; H. 114 (262); Sch. 107 (84).

39. ST. JAMES THE GREATER (*Gang* vi, 9). B. 101; H. 108 (256); Sch. 107 (85).

40. ST. JOHN THE EVANGELIST (*Gang* vi, 10). B. 102; H. 110 (258); Sch. 107 (86).

41. A RELIQUARY WITH THE STEM OF JESSE (*Gang* vii, 9). B. 85; H. 161 (309); Sch. 107 (102).

42. A CROSS: UPON IT THE VIRGIN AND CHILD (*Gang* iii, 10). H. 167 (315); Sch. 107 (41).

43. A RELIQUARY WITH THE FALL OF MAN (*Gang* viii, 2). B. 94; H. 157 (305); Sch. 107 (107).

44. A RELIQUARY WITH CALVARY (*Gang* iii, 14). B. 82; H. 158 (306); Sch. 107 (45).

45. A CRUCIFIX (*Gang* vii, 8). B. 80; H. 164 (312); Sch. 107 (101).

A late impression. Above the woodcut is printed INRI, below it AD IMAGINEM FILII DEI CRVCIFIXI VITVS VVINSHEMIVS D., then two poems, one of six, the other (ALIVD) of four Latin elegiacs. Heller (p. 183) describes this edition. The page with the woodcut forms part of an invitation to the funeral of Jeremias Schutz, of Nuremberg, who died 30 January, 1556. The verses are by Nicolaus Selnecker. A complete copy is at Bamberg.

46. A RELIQUARY WITH THE LAMENTATION FOR CHRIST (*Gang* viii, 1). B. 84; H. 160 (308); Sch. 107 (106).

All the above, except nos. 24, 42 and 45, are from an edition of the Hortulus Animæ, and are in the inventory of 1837. No. 24, also from a Hortulus, was purchased from Mr. Bihn, 1875, no. 45 from Mr. Cohn, 1880; the *provenance* of no. 42 is not recorded.

[47–53.]

ILLUSTRATIONS, CHIEFLY FROM THE HORTULUS ANIMÆ.

These, though not actually used in the Wittenberg Heiligthumsbuch, appear with the exception of nos. 47 and 51 to have been produced at the same time, and they are most conveniently described in this place. Except nos. 47, 50 and 53, these woodcuts are not known to have been printed earlier than in Rhaw's Wittenberg edition of the Hortulus Animæ, 1547 (48).[1]

47. THE ANNUNCIATION. B. 89.

The Virgin kneels r., with folded hands, at a desk. Gabriel stands near her l., with wings raised. At the back is a column under a round arch. [112 × 72 (cut)].

This woodcut was first used in "Ein ser andechtig Cristenlich Buchleī aus hailigē schrifften vnd Lerern von Adam von Fulda in teutsch reymenn gesetzt," S. Reinhart, Wittenberg, 1512, of which only two copies are known, at Berlin and Hamburg (*see* Bauch, *Repertorium*, xvii, 421; Flechsig, p. 65). Our impression is from the Hortulus Animæ.

48. THE VIRGIN AND CHILD, STANDING. B. 87; H. 224 (375); Sch. 111; Flechsig, p. 64.

49. THE INFANT CHRIST (on the verso of no. 48). Sch. 112.

50. THE VIRGIN AND CHILD, SEATED. B. 88; H. 223 (374); Sch. 113; Flechsig, p. 64.

This woodcut was first used in "Elegidion Guolfi Cyclopii Cycnæi. . . . De immaculata Conceptione, etc.," J. Grünenberg, Wittenberg, Sept. 1511 (Heller, p. 192).

51. ST. BERNARD ADORING THE MAN OF SORROWS. B. 57; H. 78 (219); Sch. 71 and 114; N. 63.

52. THE HOLY TRINITY. B. 81; H. 220 (370); Sch. 108; Flechsig, p. 64.

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[1] On this, *see* Heller, pp. 194, 205; Schuchardt, ii, 220.

53. THE HOLY TRINITY.

God the Father, seated, supports with both hands the transverse beam of the cross to which the Son is nailed; the Dove sits r. upon the beam. In the four corners cherubs emerge from clouds.

[112 × 76.] Late impression, the border-line broken in several places. On the back is part of the text of "Veni Creator" (Laua quod est sordidum | Flecte quod est rigidum, etc.), printed in large type and accompanied by the music.
Purchased at the Lanna sale, 1909 (no. 374).
Originally used in the work by Adam von Fulda mentioned under no. 47 (*Repertorium*, xvii, 422, 1).

iv. Single Woodcuts of the Year 1509. The Passion. Nos. 54–76.

[54–56.]

TOURNAMENTS.

These three woodcuts commemorate the festivities held at Wittenberg on 15 and 16 November 1508, and described by Sibutus in his Latin poem published in 1511.[1] Cranach, who returned that autumn from a mission to the Netherlands, must have been present at the tournaments, and have made sketches which he did not work up into their definitive form till the following year. For an account of the tournaments *see* G. Bauch in *Repertorium*, xvii, 432.

54. THE TOURNAMENT WITH LANCES.
B. vii, 294, 125; H. 214, 269 (419); Sch. ii, 284, 131; N. 110; L. 28.

A mêlée in which a number of knights are engaged. Ladies and courtiers watch the scene from a raised platform, r., and the steps leading up to it. On the wall over which the spectators lean are the two Saxon shields. A man and woman look through a window more to l., and on that side is a mounted band. The most conspicuous decorations on the trappings of the horses are (l.) four couples dancing in a circle and (r.) a kneeling woman who blows a fire with a pair of bellows. Cranach's initials and the date 1509 are on the ground near the middle.

[292 × 416.] Good impression.
Presented by Mr. W. Mitchell, 1895.
Three of the women among the spectators r. wear a costume similar to that of St. Anne in the Frankfort triptych of 1509.

55. THE TOURNAMENT WITH SWORDS.
B. vii, 294, 127; H. 214, 270 (420); Sch. ii, 284, 132; N. 111; L. 29.

A mêlée of knights armed with swords is watched by spectators in a balcony at the back, before which the band is stationed. On the trappings of the horses may be noticed a monkey seated, looking at a mirror, and two little boys throwing buckets of water at a helmet on fire. The Saxon shields are suspended on either side of the balcony; Cranach's initials and the date 1509 are in the foreground.

[296 × 418.] Good impression, the corners a little restored.
In the inventory of 1837.

[1] *See* p. 278, no. 5.

56. THE TOURNAMENT WITH SAMSON AND THE LION.
B. vii, 294, 126; H. 213, 268 (418); Sch. ii, 283, 130; N. 109; L. 26.

Near the foreground two knights are tilting; the lance of one of the opponents is broken; the other's horse has fallen under him, and the lance which he has just dropped is picked up by a page from the ground. Other mounted knights drawn up on either side are watching the tilters; in the background, l., a combat is going on among a small group of knights armed with staves and swords. The decorations on the horses' trappings include several mythological subjects: a satyr family, Venus carrying a cradle and leading Cupid by the hand, a centaur playing a fife, and refugees from a burning town taking shelter in a cave, where their foes attack them. A long balcony at the back contains the spectators, among whom are two men who hold up shields containing the arms of two of the combatants. Over the front of the balcony hangs a piece of tapestry containing the subject of Samson breaking the lion's jaw. The two Saxon shields are upon this tapestry itself. Near the end of the balcony, r., is a tablet which contains the date 1509 and Cranach's initials with the winged serpent, his armorial bearings, between them.

[295 × 419.] Good impression, with margiu of 5 mm.
Presented by Mr. W. Mitchell, 1895.
This, according to Flechsig, is the first woodcut by Cranach on which he used as part of his signature the winged serpent which he had received as his armorial bearings in a grant of arms signed by Frederick the Wise, at Nuremberg, on 6 January 1508.[1] It has since been proved, however, that another woodcut so signed, the Crucifixion, Sch. 30, was published as early as August 1508.
The spectators in the balcony in this woodcut offer, perhaps, the nearest parallel to the figures in the background in no. 15. Flechsig suggests that the knight in front on the left was perhaps inspired by Burgkmair's equestrian portrait of Maximilian of the year 1508.

57. ADAM AND EVE: THE FALL.
B. vii, 279, 1; H. 124, 1 (36); Sch. ii, 192, 1; N. 1; L. 22.

Adam sits under the tree, holding an apple in his r. hand. Eve, with her r. arm round his neck, plucks with her l. hand another apple from a bough round which the serpent is coiled. A label containing date, initials and serpent, is on the trunk of the tree, and the two Saxon shields hang from a bough. Two wild duck fly beneath them. A lion and two stags lie in the foreground; two other stags stand l., and deer, sheep, horses and a boar are seen at a greater distance r.

[334 × 228.] Good impression, but cut rather close.
Collections: Firmin-Didot (F. 21, black), Mitchell.
Presented by Mr. W. Mitchell, 1895.
Schuchardt (iii, 212) mentions a chiaroscuro impression in dull green, with the outlines extremely sharp, in the library at Aschaffenburg.

58. THE REPOSE ON THE FLIGHT TO EGYPT.
B. vii, 279, 3; H. 125, 3 (39); Sch. ii, 195, 7; N. 4; L. 24.

The Virgin sits under an oak, with the babe at her breast; Joseph stands l., holding the halter of the ass while it grazes. Child angels play

[1] *See* Flechsig, p. 25 ff., and on the successive shapes that the serpent assumed, as drawn, painted or engraved by Cranach, p. 37 ff. Flechsig goes a little too far in pressing the evidence afforded by these developments to its extreme logical conclusion.

about a pool of water r., and pluck flowers in the foreground ; another group sing and play on a bough of the tree. An angel flies down with a bird in his hands, and another, l., blows a trumpet to which a banner is attached, having on it the two Saxon shields. The initials, serpent and date are on a tablet, r.

[285 × 185.] Good impression, cut rather close, in chiaroscuro; the tone block printed in light brown.
Purchased 1834.
In the Parma library (Stampe, vol. 94, no. 19709) is a somewhat interesting drawing, dated 1522, which is a free copy of this woodcut. It is a pen drawing in Indian ink, heightened with white, on a reddish-brown ground [295 × 202], and is signed with a pen passing through the ear of a fool's cap, with a bell attached to it. Compare the note on no. 87 (p. 309).

58a. THE REPOSE ON THE FLIGHT TO EGYPT.
B. 3; H. 3 (39); Sch. 7; N. 4; L. 23.

[285 × 189.] Impression from the outline block only, on thick white paper without watermark. The condition of the block shows that this is later than the chiaroscuro impression.
Presented by Mr. W. Mitchell, 1895.

59. DAVID AND ABIGAIL.
B. vii, 293, 122; H. 210, 259 (409); Sch. ii, 276, 121; N. 100; L. 25.

Abigail sits l. under a tree and offers a flask in her l. hand to David, who stands r., armed with a halberd. Both are in the German costume of Cranach's time. The Saxon shields are attached to the tree, the initials, serpent and date on a tablet, r.

[243 × 172.] A fairly early impression ; watermark, fleur-de-lis.
Presented by Mr. W. Mitchell, 1895.
Some impressions, as at Vienna (Hofbibliothek), have German verses by C.M.O., which explain the subject. According to Schuchardt, chiaroscuro impressions exist.

59a. DAVID AND ABIGAIL. B. 122; H. 259 (409); Sch. 121; N. 100; L. 25.

[247 × 175.] A somewhat later and blacker impression.
Purchased from Messrs. Graves, 1856.

60. ST. JEROME IN PENITENCE.
B. vii, 284, 63; H. 165, 84 (225); Sch. ii, 224, 77; N. 69; L. 26.

In a beautiful landscape the Saint, bare to the waist, kneels r. before a crucifix erected under a tree. The two Saxon shields are suspended from a smaller tree, l., the initials, serpent and date are on an inverted tablet with rings attached to it, which lies, l., on the ground.

[335 × 226.] Very fine impression, without watermark.
Purchased 1834.

61. ST. CHRISTOPHER.
B. vii, 283, 58; H. 163, 79 (220); Sch. ii, 220, 72; N. 64; L. 6.

St. Christopher, with the infant Christ upon his l. shoulder, holding the trunk of a small tree in his left hand, is just landing, l., after fording the river. The two shields and a tablet containing initials, serpent and the date 1506 are suspended from various branches of a tree, l.

[282 × 193.] Fine chiaroscuro impression, with a very narrow margin except on the l. side. No watermark. The tone-block is printed in reddish-brown. Creased

in the middle, and a tear across the figure of St. Christopher has been mended otherwise well preserved.

Collections: St. John Dent (pink), Lanna.

Purchased at the Lanna sale, 1909, no. 1284.

61a. ST. CHRISTOPHER. B. 58; H. 79 (220); Sch. 72; N. 64; L. 6.

[281 × 194.] Fairly sharp impression from the outline block only, after the removal of the date, with margin of 4 mm. below, 14 mm. above, but none at the sides. At the top is printed AD IMAGINEM DIVI | CHRISTOPHORI. Watermark, a narrow high crown with a star above, a horn below.

In the inventory of 1837.

In the Brunswick museum is a complete impression of the broadside of which this is a fragment. The sheet measures 388 × 274 mm. Beneath the woodcut is printed IN IMAGINEM DIVI CHRISTOPHORI; then follow twenty-six elegiac verses in two columns:

"Tu quis es? ingenuè Christum profitentis imago,

. . . . . .

Mecum habita, tecum vivere, vera salus.

Iohan. Stigelius."

In a column to r. of the woodcut are printed forty rhyming Latin couplets, headed ΑΦΟΡΙΣΜΟΙ ΠΟΙΜΕΝΙΚΟΙ | AD PASTOREM THE | ODORIENSEM.; at the end, "Τέλος," then "Inter Montes Regis | Pastor Dei Plebis | 1554." The watermark is an ox's head with staff and serpent. Heller describes an edition with the date 1560.

61b. ST. CHRISTOPHER. B. 58; H. 79 (220); S. 72; N. 64; L. 6.

[285 × 202.] Good, but not early, chiaroscuro impression, with margin [7-9 mm.]; no watermark. The tone-block is printed in grey-brown, or light chocolate colour. There is no date.

Collections: Alferoff (F. 342), Mitchell.

Presented by Mr. W. Mitchell, 1895.

61c. ST. CHRISTOPHER. B. 58; H. 79 (220); S. 72; N. 64; L. 6.

[281 × 198.] Later chiaroscuro impression, also without the date. No margin; no watermark. The tone-block is printed in a warm orange-brown.

Purchased 1834.

It is difficult to determine the order of the various issues of this woodcut. The earliest are those with the date 1506; first-rate dated chiaroscuro impressions are at Berlin and Dresden, black impressions with the date are at Berlin and in the Albertina. I have seen at Coburg quite a late chiaroscuro impression still with the date (dark grey-brown). In 1554 the black outline block, with the date removed, was still in good condition. The majority of the chiaroscuro impressions, our own (nos. 61b, 61c) among them, appear to be later than this.

In spite of the presence of the date 1506 on early impressions of the St. Christopher and Venus, Flechsig (pp. 28–37) has brought forward convincing arguments against the possibility of any earlier date than 1509 for the actual production of these woodcuts. Most of these arguments apply equally to both. They may be summarized as follows. 1. These woodcuts are signed with the serpent. The grant of this serpent as Cranach's coat of arms is dated 1508, and no other case of its use as part of his signature occurs before 1509.[1] 2. The electoral coat of arms shows, even in the earliest impressions, the modification introduced in 1508. 3. Up to 1509 the sky in Cranach's woodcuts is always cloudless. 4. The shape of the wreath of rue in the ducal shield agrees better with that on works of 1509 and later than with earlier examples. 5. All the dated woodcuts, engravings and pictures of 1509 are signed in the same way as these two woodcuts, with initials, serpent and date

[1] So Flechsig, but this must be modified, inasmuch as it has now been proved that the Crucifixion so signed was published in August, 1508.

combined.[1] (This mode of signature does not occur later, except on a picture of 1514.) The two Saxon shields, moreover, are attached to the boughs in the same manner as in the Fall of Man and St. Jerome of 1509. Numerous other resemblances in style to woodcuts of 1509 are mentioned by Flechsig. 6. It has been proved that the invention of printing with two outline blocks, a precursor of the true chiaroscuro technique, was made in 1507, and that the chiaroscuro technique itself was perfected at Augsburg in 1508, apparently in the autumn. Cranach, who only returned from the Netherlands in the late autumn of 1508, cannot have profited by the new discovery before 1509.

The genuineness of the date 1506 cannot, after all these arguments, be maintained. Its presence, however, is an inconvenient fact, for which one would like to see a satisfactory explanation.[2] Flechsig (p. 31) remarks that perhaps this will remain for ever a puzzle. I am not myself prepared to offer any solution.

62. VENUS AND CUPID.

B. vii, 291, 113; H. 208, 255 (404); Sch. ii, 272, 117; N. 97; L. 9.

First state, before the correction in the shoulder.

Venus, treading on clouds, holds a scarf in her l. hand, and extends her r. hand towards the head of Cupid, who holds his bow and arrow. The two Saxon shields hang on a tree, r. The serpent and date 1506, between the initials L and C, are on a ten-sided tablet suspended from the same tree.

[277 × 189.] Good impression, in chiaroscuro, the tone-block printed in light brown. The print has been cut close all round, and the existing border-line is the work of a restorer, who has supplied a narrow margin, which he has coloured brown instead of white. No watermark.

Collections: P. Gervais, 1860 (MS.), Firmin-Didot (F. 21), Mitchell.

Presented by Mr. W. Mitchell, 1895.

All the chiaroscuro impressions of this woodcut are early, with the outline block in the first state. The Dresden impression is a very fine one, with a greenish-grey tone. The Berlin collection has also a fine one with brown tone. Black impressions of the outline block only, in the first state, are at Berlin and Cambridge.

62a. VENUS AND CUPID.

B. 113; H. 255 (404); Sch. 117; N. 97; L. text, p. 8.

Second state, after the correction.

[280 × 190.] A rather late, but well-preserved, impression from the outline block only. The outline of the l. shoulder of Venus, which was formerly too straight, has been corrected. No watermark.

Purchased 1834.

Lippmann called attention to the similarity of the figure of Venus, as corrected, with that of Juno in the Judgment of Paris, of 1508, and argued that the chiaroscuro impressions, which are prior to this correction, are older than 1508. Flechsig answers this on p. 32, calling attention to the different position of the arms in the two cases.

An impression of the second state at Berlin has AD IMAGINEM VENERIS printed below. The Albertina possesses both the editions with verses described by Heller and Nagler. The first has, at the top, "Venus vnd jr Son Cupido"; below, twelve German verses, in two columns, signed "C. M. O." On the back are two columns of music with Latin text. The second has nothing at the top, but below the woodcut IN IMAGINEM VENERIS and eighteen Latin verses, in two columns, signed I. L. C. Heller believed the block to be extant. A quite late impression in red is at Maihingen.

[1] Beth (*Repertorium*, xxx, 509) adds that none of the woodcuts before 1509 are signed upon a shield or tablet.

[2] *See Repertorium*, xxiv, 65 and xxx, 509.

[63–76.]

THE PASSION. B. vii, 280, 7–20; H. 127, 7–20; Sch. ii, 200, 16–29; N. 9–22.

The history of the editions, from 1509 to 1616 (Amsterdam), is given most fully by Heller. An edition with German text, not mentioned by him, is in the Berlin Cabinet: "Der Passion vnsers herren | Jhesu Cristi mit vil | schonen Be- | trachtũgen" (12 leaves, text printed on eight pages only). It was purchased at Gutekunst's auction, 1899. The edition mentioned last by Heller (p. 132), each woodcut in a *passe-partout*, with a German quotation under it, is at Paris, in addition to a complete set of proofs. This same edition in the *passe-partout*, with German text and numbers from I. to XIIII., is in the Albertina and at Dresden; at Dresden is also an earlier edition in the same *passe-partout*, in which the cuts are printed back to back and the numbers are 1 to 14. At Dresden is also an issue without text on the back, but with two lines of Latin above each woodcut and German translation below; this appears to be the earliest of the five issues represented at Dresden with the exception of proofs.

Every woodcut in the series bears the two Saxon shields. No. 64 (B. 8) has, in addition, a tablet with initials, serpent and the date 1509, while nos. 68 (B. 12)—in early impressions only—73 (B. 17) and 76 (B. 20) are signed with the serpent alone.

Only six subjects are represented in this collection by proofs. These are supplemented by a complete set, nos. 63a–76a, made up from one or other of the later editions, but the Museum possesses no edition of the Passion as a whole. *See* p. 279, no. 16.

Proofs.

66. CHRIST BEFORE CAIAPHAS. B. 10; H. 10 (48); Sch. 19; N. 12.

The high priest, seated r., is in the act of rending his robe; this action shows that Caiaphas, not Pilate (H., Sch., N.) is represented. In the German edition at Paris the quotation beneath this woodcut is from Matth. xxvi, 63.

[246 × 166.] Very sharp, early proof. Watermark, ox's head with cross and flower.

70. CHRIST BEING SHOWN TO THE PEOPLE. B. 14; H. 14 (52); Sch. 23; N. 16.

[249 × 171.] Fine, early proof. No watermark.

72. CHRIST BEARING THE CROSS. B. 16; H. 16 (54); Sch. 25; N. 18.

[246 × 168.] Cut rather close and slightly restored. A crack is already visible across the figure of Christ, exactly in the middle of the block. No watermark.
Collections: ? (F. 197), Mitchell.

73. CALVARY. B. 17; H. 17 (55); Sch. 26; N. 19.

[248 × 170.] Fine, early proof, slightly damaged. Provenance, as no. 72.

74. THE LAMENTATION FOR CHRIST. B. 18; H. 18 (56); Sch. 27; N. 20.

[248 × 163.] Fine, early proof. Provenance, as no. 72.
Nos. 66, 70 and 72–74 were presented by Mr. W. Mitchell, 1895.

75. THE ENTOMBMENT. B. 19; H. 19 (58); Sch. 28; N. 21.

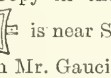
[249 × 170.] Fine, early proof; no watermark.
Purchased from Messrs. Obach & Co., 1909.

Late Impressions.

63a. CHRIST ON THE MOUNT OF OLIVES. B. 7; H. 7 (44); Sch. 16; N. 9.

[250 × 172.] Poor impression. German text on the back: "Es erschein (*sic*) . . . menschen tand."

63b. CHRIST ON THE MOUNT OF OLIVES.

[252 × 175.] Copy in the same direction, omitting the Saxon shields. The signature  is near St. Peter's feet.

Purchased from Mr. Gaucia, 1850.
Ten of this series of copies are in the Bibliothèque Nationale, Paris (Ea. 12); the copies of B. 10, 11, 15 and 18 are wanting. In the copy of B. 17 the serpent is retained. The same woodcutter (French?) has signed copies after Burgkmair (Vol. II, p. 84).

64a. CHRIST TAKEN CAPTIVE. 1509. B. 8; H. 8 (46); Sch. 17; N. 10.

[247 × 168.] Impression before the text, but much damaged.

65a. CHRIST BEFORE ANNAS (?). B. 9; H. 9 (47); Sch. 18; N. 11.

[250 × 172.] Poor impression. German text on the back: "Da das sahe Judas . . . Israeliter zu heissen."
The older catalogues call this subject "Christ before Caiaphas," an interpretation confirmed by the quotation in the edition with German text at Paris, which is from John xviii, 20. But in that case Caiaphas is represented twice, for B. 10 applies even more evidently to him.

66a. CHRIST BEFORE CAIAPHAS. B. 10; H. 10 (48); Sch. 19; N. 12.

[246 × 167.] Fairly good impression. On the back is B. 11.

67a. CHRIST BEFORE HEROD. B. 11; H. 11 (49); Sch. 20; N. 13.

[246 × 167.] On the back of no. 66a.
The quotation in the German edition at Paris is from John xix, 11, words addressed to Pilate, but the sceptre indicates Herod, and the costume of the seated figure is utterly unlike that given to Pilate in the subsequent scenes.

68a. CHRIST BEING SCOURGED. B. 12; H. 12 (50); Sch. 21; N. 14.

[249 × 171.] Poor impression. German text on the back from a volume of sermons: "krafft des Sacraments . . . . . Von dem an trachtet." In the middle: "Die fünffte Predigt am Karfreitage, aus | dem Euangelio Johannis am 19. Capitel."

69a. CHRIST BEING CROWNED WITH THORNS. B. 13; H. 13 (51); Sch. 22; N. 15.

[249 × 170.] Poor impression. On the back is B. 14.

70a. CHRIST BEING SHOWN TO THE PEOPLE. B. 14; H. 14 (52); Sch. 23; N. 16.

[249 × 170.] Poor impression, on the back of no. 69a.

71a. PILATE WASHING HIS HANDS. B. 15; H. 15 (53); Sch. 24; N. 17.

[249 × 171.] Poor impression. German text on the back: "Pilatus, wie er . . . . . Pilatus bekent."
Reproduced in the text of Lippmann's publication, p. 9.

72a. CHRIST BEARING THE CROSS. B. 16; H. 16 (54); Sch. 25; N. 18.

[248 × 171.] Poor impression. On the back is B. 17.

73a. CALVARY. B. 17; H. 17 (55); Sch. 26; N. 19.

[247 × 168.] Rather good impression. On the back are two columns of German verses; low down: "Betrachtung zu der Sext zeit. . . . Betrachtung zu der Non zeit."

74a. THE LAMENTATION FOR CHRIST. B. 18; H. 18 (56); Sch. 27; N. 20.

[249 × 170.] Poor impression. On the back is B. 19.

75a. THE ENTOMBMENT. B. 19; H. 19 (58); Sch. 28; N. 21.

[249 × 170.] Poor impression, on the back of no. 74a.

76a. THE RESURRECTION. B. 20; H. 20 (59); Sch. 29; N. 22.

[247 × 169.] Fairly good impression. On the back two columns of German verses: Herr Jhesus nach dem herben streit. . . . . O herr von mir zu danck das hab. | Pater noster. | Aue Maria. | Ein Glawben."

All the above are in the inventory of 1837.

v. Undated Woodcuts, about 1509. Nos. 77–79.

77. THE MARTYRDOM OF ST. BARBARA.
B. vii, 285, 70; H. 168, 92 (234); Sch. ii, 230, 87; N. 78.

At the opening of a cave St. Barbara kneels to l. Her father, Dioscorus, grasps her hair in his l. hand, and is about to behead her with a sword. An aged man, probably the proconsul Marcian, witnesses the scene, attended by several soldiers. To r. is a group of three peasants; a boy holds the sheath of Dioscorus' sword.

[245 × 165.] Fine impression, but the border-line has been restored. Watermark, ox's head with cross and flower.

Purchased from Mr. Lauser, 1894.

This woodcut agrees so closely in style and dimensions with the Passion that it must be ascribed to the same year. *See* Flechsig, p. 45–6. It was omitted by Lippmann, but is reproduced in Hirth-Muther, no. 70, and in this Catalogue.

78. CHRIST AND THE WOMAN OF SAMARIA.
B. vii, 281, 22; H. 132, 22 (61); Sch. ii, 207, 32; N. 26, and vol. iv, no. 1406; L. 30.

First state.

Christ stands leaning against the l. side of the well, and raises his r. hand as he speaks to the Samaritan woman, who holds a bucket in both hands. On the side of the well are the letters L V C, and on the sloping roof the two Saxon shields. The Apostles are seen in the distance, l., emerging from a wood and speaking to a beggar by the roadside.

[230 × 158.] Good impression. No watermark.

Presented by Mr. W. Mitchell, 1895.

This woodcut also is closely allied to the Passion. Heller's interpretation of the letters on the well as an abbreviation of "Lucas von Cranach" is rejected by Schuchardt (i, 56). Nagler admits the possibility of such an interpretation, but guards against its being used in support of Cranach's supposed patent of nobility. Lippmann reads the letters as an abbreviation for LVCAS, which seems, indeed, the only possible solution. Flechsig's opinion, that this Lucas is not Lucas Cranach, but the evangelist St. Luke, as author of the story, is refuted by the fact that the

Plate XVI

LUCAS CRANACH I

The Martyrdom of St. Barbara. B. 70

(Reduced)

narrative only occurs in the Gospel of St. John. This was first pointed out by K. Simon, *Repertorium*, 1904, xxvii, 515.

78a. CHRIST AND THE WOMAN OF SAMARIA.

B. 22; H. 22 (61); Sch. 32; N. 26; L. 30.

Second state.

[230 × 158.] A much later impression, after the disappearance of the electoral shield from the block.

In the inventory of 1837.

At Paris is a still later impression, after the ducal shield has also disappeared.

79. THE HOLY FAMILY AND KINDRED.

B. vii, 280, 5; H. 126, 5 (43); Sch. ii, 198, 14; N. 6; L. 36.

The subject represented is the group known in German as "die heilige Sippe," for which there is no recognised English equivalent. The central figure is St. Anne, who according to a form of her legend, which was evidently popular at the end of the middle ages, had three successive husbands, Joachim, Cleophas and Salomas,[1] and by each a daughter named

[1] The following verses are quoted in the Dict. Christ. Biogr. (*s.v.* Anne):—

Anna tribus nupsit Joachim, Cleophae Salomaeque,
Ex quibus ipsa viris peperit tres Anna Marias,
Quas duxere Joseph, Alphaeus, Zebedaeusque.
Prima Jesum; Jacobum Joseph cum Simone Judam
Altera dat; Jacobum dat tertia datque Joannem.

In the Legenda Aurea (ed. Graesse, Lipsiæ, 1850, p. 586) are different verses to the same effect:—

"Anna tres viros habuisse dicitur, scilicet Joachim, Cleopham et Salome.

Anna solet dici tres concepisse Marias,
Quas genuere viri Joachim, Cleophas Salomeque.
Has duxere viri Joseph, Alpheus, Zebedaeus,
Prima parit Christum, Jacobum secunda minorem
Et Joseph Justum peperit cum Symone Judam,
Tertia majorem Jacobum volucremque Joannem."

In some well-known pictures of the "heilige Sippe," as in the picture at Cologne (no. 169), and the Artelshofen altar-piece by Traut at Munich (Nationalmuseum, no. 400a), the various children are characterized by their attributes. That is not the case here, or in the picture of 1509 by Cranach in the Städel Institute. I have followed Rieffel (*Zeitschr. f. bild. Kunst*, N.F. xvii 269) in his interpretation of the personages on the latter work, which is not far removed in date from the woodcut (note the similar costume of St. Anne). The group of three elderly men is the only one that presents any difficulty. Rieffel and the authors of the Munich catalogue call them, on the two pictures last mentioned, the three husbands of St. Anne. In the earlier picture at Cologne they are not grouped together, as here, but form, with Joseph, a series of four separate figures at regular intervals. Since two of them happen to stand behind SS. Catherine and Barbara, who are here associated with the kindred of Jesus, Aldenhoven calls them the fathers of these two saints. St. Barbara's father, however, was not at all a saintly personage, and there can be no doubt that here, too, these persons are the fathers of the two lesser Maries, named after them Mary Cleophas and Mary Salome.

Some valuable remarks on the origin and development of the "Sippenbild" will be found in F. Back's "Mittelrheinische Kunst," Frankfurt a. M., 1910, p. 67. Two pictures at Darmstadt are reproduced in this book in which the kindred of our Lord is further enlarged by the inclusion of Esmeria, sister of St. Anne and mother of Elizabeth, and her son, or descendant, St. Servatius. Such an extension of the group would only occur in regions where St. Servatius was held in especial honour. In the second picture at Darmstadt (Back, Taf. lxii) the third husband of St. Anne is named "Salomas," which would seem to be a more correct form of the name than that adopted in the Golden Legend.

Mary. The three husbands, the daughters, sons-in-law and grandchildren of St. Anne compose the group.

St. Anne is seated in the middle, with the infant Christ on her lap and the Virgin Mary at her side. Over their heads are carved angels, two of which carry the two Saxon shields. Joseph stands l., holding his hat. Joachim and the two other husbands of Anne stand conversing r. To l. Alpheus, rod in hand, is teaching his two elder boys, Simon and Judas Thaddeus, to read; James (the Less) sits on the floor, and the youngest, Joseph Justus, is held on a cushion by his mother Mary Cleophas. The group to r. consists of Zebedee, Mary Salome, and their sons James (the Greater) and John. James holds a book and satchel. On the ground is a tablet containing Cranach's initials and serpent.

[225 × 325.] Good impression without margin. Watermark, large bull's head with serpent.

Presented by Mr. W. Mitchell, 1895.

Early impressions are found with verses below, in Latin or German, alluding to the opening of the school term on St. Gregory's day, March 12th. This explains the fact that SS. Simon, Jude and James, the elder children among the cousins of our Lord, are represented here as school-boys. The Latin edition, at Berlin and Dresden (here coloured), has beneath the woodcut "Carmen quo solent pueruli ad studium literarum | in scholam evocari, die Gregorii, circa aequi | noctium vernum. | Vos ad se pueri primis invitat ab annis | . . . Ad Christum monstrat nam Schola nostra uiam (12 verses)." The German edition, also at Berlin, has "Das Lied | Vos ad se Pueri &c. mit welchem zu Wittemberg die Kinder zur Schulen wereden gefüret, | Am tag S. Gregorii, etc. Verdeutscht | Der Herre Christ, jr Kindlein klein | . . . Den weg zu Christo weiset klar. | C.M.O."

On the dating of the woodcut *see* Flechsig, p. 45. The picture now at Frankfort was not yet known when he wrote.

Reproductions of Undescribed Woodcuts (*c.* 1511–1513).

† THE ARMS OF DEGENHARD PFEFFINGER.

H. (Dürer) 2137; P. iii, 220, 316.

Photograph of a well-preserved impression [238 × 135] in the Albertina, belonging to a different edition from that described by Passavant. The inscription at the top, printed with type, is "Degenhardus Pfeffinger, Bauarie inferioris | Marscalcus hereditarius ⁊c." P.'s description of the arms is accurate on the whole, but he omits to mention that the lion, on the shield as in the crest, wears a mitre; the other animal is a wolf, not a hound. The drum is not *between* peacock's feathers; the feathers grow out of the drum, at the top. The "cordon formé de roses et d'épées" is the collar of the Order of Cyprus.[1] P. omits to mention two other badges which are seen, in addition to the Jerusalem Cross of the Order of the Holy Sepulchre. To l. of the drum is a sword and scroll, badge of the Order of Cyprus; to r. of the lion crest a two-handled vase with three sprays of flowers, badge of the Aragonese Order of Temperance.

The only other impression known to me, at Gotha, has the German superscription quoted by Passavant; the first line ends with "in."

The family of Pfeffinger held the office of hereditary Marshal in Lower Bavaria since the XIV century. Degenhart, son of Gentiflor Pfeffinger, was the last of the line. He was born at Salbarnkirchen (now Salmanskirchen), on 3 February 1471. He was "Truchsess" to the Duchess Hedwig of Burghausen, wife of George the Rich, and in 1493 accompanied Frederick the Wise, Elector of Saxony, on his journey to Palestine.[2] According to the family chronicle of the Pfeffingers, preserved

[1] *See* P. Ganz, "Die Abzeichen der Ritterorden," *Schweiz. Archiv f. Heraldik*, 1905-6, p. 24.

[2] R. Röhricht, "Deutsche Pilgerreisen nach dem Heiligen Lande," 1889, p. 188.

at Munich,[1] he was knighted at Jerusalem. He was chamberlain to Frederick the Wise, and received from him in 1507 the gift of Schloss Waldsachsen near Coburg, and at some date unknown, a house at Torgau. He resided chiefly at the Electoral court, was sent on diplomatic missions to the court of the Emperor, and was employed on his travels in collecting books for the Elector; he stood in intimate relations with the humanists;[2] Spalatin calls him "Piorum, eruditorum, pauperum et sacrorum patronus et Mæcenas optimus." In 1519 Pfeffinger accompanied Frederick to Frankfort for the imperial election, and died there of an epidemic on July 3rd. He was buried in the Barfüsserkirche, Frankfort, and monuments were erected to him at Salmanskirchen and in the Wittenberg Stiftskirche. He left no children by his marriage with Ehrentraut von Seiboltsdorf.

In a decree of 8 April, 1511, according to the family chronicle, Maximilian conferred upon Pfeffinger a grant of the new coat-of-arms represented in this woodcut, "einen gevierteten Wappenschild—im 1. und 4. Feld mit einem Löwen; im 2. und 3. mit dem Wolf—zu führen, und das Wappen mit zwei Helmen, dem alten und einem, aus dem der Löwe des Schildes herauswächst, zu krönen." The second animal has also been described as a hound; Beierlein[3] calls it, writing of the old arms, "den halben schwarzen Rüden im gelben Feld." Koetschau calls it (p. 314) "ein halber anspringender Wolf . . . Wenn nicht die Beschreibung und Abbildung in Siebmachers Wappenbuch, 6. Bd. 1. Abth. zu Hilfe käme, würde man wohl zweifeln können, welches Tier dargestellt ist."[4] *See* Siebmacher, *loc. cit.* p. 23, on the new coat-of-arms. The old arms are represented on the reverse of Pfeffinger's medal, reproduced by Koetschau, and by Fabriczy in his book on Italian Medals.[5] The lion is said in the "Wappenbrief" to be the original "Stammwappen," relinquished by the family when they took over the office of hereditary Marshal, and with it the half wolf sable on a field or, from the extinct Landsbergers.

The woodcut is probably to be dated soon after the grant of new arms in the year 1511. The fact that intimate relations subsisted between Pfeffinger and the Electoral court confirms my belief, originally based on purely stylistic grounds, that the design is to be attributed to Cranach, and not to Dürer or his school.

† THE PORTRAIT AND ARMS OF ERNEST OF SAXONY, ARCHBISHOP OF MAGDEBURG AND BISHOP OF HALBERSTADT. (1513.)

The Archbishop, vested in cope and mitre, and holding his pastoral staff under his r. arm, stands, leaning forward, and holding an open book in both hands, behind a large shield surmounted by a small cross. The shield[6] contains: 1 Sachsen, 2 Thüringen, 3 Pfalz-Sachsen, 4 Markgrafschaft Meissen, with an inescutcheon, 1 and 4 Archbishopric of Magdeburg, 2 and 3 Bishopric of Halberstadt.

Photograph of the illustration [142 × 94] on the title-page of the Magdeburg breviary printed by Melchior Lotter, Leipzig, at the expense of Heinrich Widerker, "alio nomine Propst civis Liptzensis," die Kunegundis (3 March), 1513; 8°. The photograph was made from the copy in the Library of the RR. Pères Bollandistes, Brussels; other copies of the book, in which the woodcut is defaced by scribbling, are in the royal libraries of Berlin and Dresden.

Apart from the probability that Cranach would design such a portrait of the

[1] Historischer Verein von und für Oberbayern. The chronicle has not been published, but information derived from it is given by E. Geiss, "Geschichte des Schlosses Herzheim u. seiner Bewohner," *Oberbayr. Archiv*, Bd. vii, and by K. Koetschau, "Die Medaille auf D. P.," *Zeitschr. f. Numismatik*, xx. 310. The last-named article is at present the best source for Pfeffinger's biography.

[2] On his correspondence with Peutinger concerning woodcuts printed in gold, *see* Vol. I, p. 255.

[3] Medaillen auf ausgezeichnete und berühmte Bayern (*Oberbayerischer Archiv f. vaterländische Geschichte*, x, Heft 2, p. 163, or p. 22 of the reprint.

[4] Taf. 19. *See* text, p. 23.

[5] Not in the article in the Berlin *Jahrbuch*, xxiv, 89, where only the obverse is figured.

[6] *See* Siebmacher, Bd. i. Abth. 1, Taf. 26.

Elector's brother for a book printed at Leipzig, his hand may clearly be recognised in the features and drapery.

Ernest of Saxony, a younger brother of Frederick the Wise, b. 1466, became Archbishop of Magdeburg in 1476 and died on 3 August 1513. His monument in Magdeburg Cathedral is a celebrated work of Peter Vischer.

† THE PORTRAIT AND ARMS OF ERIC OF BRUNSWICK, BISHOP OF PADERBORN AND OSNABRÜCK. (1513.)

The Bishop, wearing his mitre and holding his pastoral staff in his r. hand, stands behind a large shield, on the top of which he lays his l. hand. The shield contains, 1 and 4 Bishopric of Paderborn, 2 and 3 Bishopric of Osnabrück, with the two leopards of Brunswick on an inescutcheon.[1]

Photograph of the illustration [112 (cut—originally *c.* 120?) × 88] on recto of second leaf of the Paderborn breviary printed by Melchior Lotter, Leipzig, 1513, 8°. Over the woodcut is printed: "Ericus ex ducibus Brunsuicen̄, Ecclesiarū | Paderborneñ, ac Osnaburgeñ, Ep̄s." In the only copy known to me of this rare book (Berlin, Kgl. Bibl. Dq. 8°, 9720) the woodcut, tastefully coloured, is mutilated at the bottom.

The portrait is very beautifully cut, and Cranach's drawing is plainly apparent in the features. The work may be compared especially with some of the portrait heads in the lower portion of the "Ladder of St. Bonaventura," L. 51.

Eric of Brunswick-Grubenhagen, b. 1476–78, became Bishop of Osnabrück in February and of Paderborn in November, 1508; on 27 March 1532 he became Bishop of Münster; he died on 14 May in the same year.

† TWO COATS-OF-ARMS FROM THE PADERBORN BREVIARY. (1513.)

The two shields, each suspended by a strap from a hook, are enclosed by a single border-line. Over the first is printed: "Iohānes de Ymmessen | Apostolice Sedis | prothonotarius"; over the second: "Conradus de Vuipper | Curie Paderborneñ, | Officialis,".

Photograph of the second woodcut [59 × 93], also coloured, at the end (Rr 4 v.) of the same book.

† A CHILD ANGEL WITH THE ELECTORAL ARMS OF SAXONY.

Photograph of an undescribed woodcut in the collection of King Frederick Augustus II, Dresden.

† A CHILD ANGEL WITH THE DUCAL ARMS OF SAXONY.

Photograph of an undescribed woodcut in the same collection.

These two woodcuts [each 93 × 50] are printed on the recto and verso of a leaf [160 × 95], apparently from an octavo book, which is bound in at the end of the Wittenberg relic-book of 1509. The second angel is in the style of the woodcut, B. 68 (no. 82).

vi. Other Undated Woodcuts, about 1510–1515. Nos. 80–118.

There is some difficulty about dating certain of these, and I am not always in agreement with Dr. Flechsig. Nos. 81–85, for instance, appear to me to form a closely connected group, whereas he divides some of these by an interval of several years from the rest, and rejects others altogether from the work of Cranach.

[1] *See* Siebmacher, Bd. i. Abth. 5, p. 124 and Taf. 203.

80. THE BOOK-PLATE OF CHRISTOPH SCHEURL.
H. 2147; P. iii, 221, 322; Warnecke 1896.

A young woman, richly attired, with ostrich feathers on her head-dress, holds in her r. hand the arms of Scheurl and in her l. those of Tucher. Over her head are the verses:

HIC SCHEVRLINA SIMVL TVCHERINAQ} SIGNA REFVLGENT
QVE DOCTOR GEMINI SCHEVRLE PARENTIS HABES.[1]

[164 × 127.] Fine impression, the lines still sharp, but the border already broken above the word SIGNA and in both lower corners. Tastefully coloured, the dress brown and green, the plumes brown, green, blue and yellow; the upper part of sky blue, the grass green, the coats of arms in their proper tinctures. Wide margin [size of sheet, 273 × 193]; watermark, large bull's head. Had been used as book-plate in a folio book.[2]

From the collection of "ex-libris" bequeathed by Sir A. W. Franks, K.C.B., 1897. An approximate date for this woodcut is given by the fact that the block was used in "Libellus Doctoris Christoferi Scheurli Nurembergensis de Sacerdotū et rerū ecclesiasticarū p̄stantia," W. Stöckel, Leipzig, March 1511 (Pr. 11457), on verso of the last leaf. In the book the border is still intact, and the separate impressions used as book-plates must therefore be later, though they are more carefully printed and the lines are sharper. Quite late impressions from the worn block are common. The block itself forms part of the Scheurl collection purchased by the Germanic Museum, Nuremberg, in 1866. The design is rightly attributed by Passavant to Cranach, though he still describes it among the doubtful works of Dürer. It is not mentioned by Flechsig. In presence of one of the rare early impressions it is impossible to doubt that the woodcut is really by Cranach.

81. THE INFANT CHRIST AS REDEEMER.
B. vii, 286, 73; H. 170, 96 (240); Sch. ii, 232, 90; N. 80; L. 32.

He stands, nude, to front, blessing with his right hand and holding the orb in his left hand, upon the tombstone placed aslant across the open sepulchre. On the side of the tomb is the serpent, with wings erect, slightly sketched. Landscape background. Cherubim and angels bearing the instruments of the Passion form a semicircle in the sky.

[243 × 165.] Good impression without margin. No watermark.
In the inventory of 1837.
Flechsig (pp. 52–53, 295) dates this woodcut considerably later, after 1516, perhaps after 1520. I find no great difference, except in the shape of the serpent, between it and the woodcut of like dimensions, no. 82, which Flechsig dates about 1510–11. The angels bear a strong resemblance to those on the Coronation of the Virgin (L. 50), which Flechsig rejects. Early impressions with margin have the heading "Das Kindlein Jesu" and twelve German verses in two columns below.

82. THE VIRGIN AND CHILD AND ST. ANNE.
B. vii, 285, 68; H. 167, 90 (231); Sch. ii, 228, 83; N. 75; L. 42.

The composition is pyramidal. St. Anne, standing l., receives the holy Child from the arms of his mother. Over them are the First and Third Persons of the Blessed Trinity, in a halo of rays. L. and r. cherubim in clouds. In the r. lower corner the serpent.

[247 × 168.] Good impression, without margin; watermark unrecognizable.
In the inventory of 1837.
Dated about 1510–11 by Flechsig (p. 48).

[1] *See* Vol. i, p. 516, note 1.
[2] An impression similarly coloured is inserted in a Scheurl MS. belonging to Mr. Rosenheim.

83. THE LADDER OF ST. BONAVENTURA.
B. vii, 287, 78; H. 172, 101 (249); Sch. ii, 235, 99; N. 85; L. 51.

The ladder, reaching from earth to heaven, consists of two uprights and three rungs. These bear inscriptions, printed, like all the following, with Gothic type. On the l. upright, "Ich bin der weg, die warheit vnd das leben. Niemand kompt zum Vater, deñ durch mich." Beneath this is the serpent, simply formed. On the opposite upright, "Das ist das ewige lebē, das sie dich, das du allein warer Gott bist vnd den du gesand hast etc. Joh. 17." On the rungs are "Tauff.," "Abendmal Christi.," and "Vergebūg der sünde." Beneath and above these are two scrolls, inscribed "Furcht ewiger pein." and "Ewiges Leben." At the head of the ladder is the Blessed Trinity, in two circles supported by the emblems of the four Evangelists. The inscriptions on the circles are, "Ich bin der HErr, vnd ist ausser mir kein Heiland, Esa. xliij. Ich bin der Erst, vnd bin der Letzt, Esa. 44," and "Heilig, Heilig, Heilig ist Gott der HErr, der allmechtige, der da war, vnd der da ist, vnd der da kompt! Apoca. 4." On a scroll held above the Trinity by angels is printed "Heilig, Heilig, Heilig ist der HErr | Zebaoth, Alle Land sind seiner | ehren vol, Esaie 6." In the upper corners, to l. and r. of this, are the two Saxon shields. God the Father holds in his hand a scroll inscribed "Kompt alle zu mir, die jr mit sünden seit beladen, Ich wil euch durch meinen Son laben." On either side of the Trinity is a group of saints, women l., men r. A scroll enfolding both groups contains the words, "Die welt haben wir gelassen, vnd auff Christum vns verlassen, drumb frewē wir vns ewiglich, mit Gott in seinem, Himelreich." Below each of these groups is a flying angel bearing a scroll with words addressed to those on earth; l., "Ringet darnach, das | jr durch die enge Pfor- | te eingehet, Luce 13.", r., "Kompt herzu, last vns dem | HErrn frolocken, jautzen dem | Hort vnsers heils, Psal. 95."

At the foot of the ladder are two groups, men l., women r., who represent the church militant. The men, partly kneeling, partly standing, are of various ranks—pope, emperor, bishop, cardinal, nobleman, etc.; their leader is recognizable as a portrait of Frederick the Wise.[1] The women are similarly characterised by variety of costume. Above the men is a scroll with "Das Blut Jhesu Christi reinigt vns von allen sünden," above the women a scroll with "Hilff vns Gott durch Christū." On either side is a devil trying to lead the Christians into temptation. The one to l. holds a scroll with "So Gott kein gefallen hat in ewrem verderben, | Was arbeit jr so hart in tugent bis auff ewr sterben?" On the women's side the devil holds a scroll with "Der Teuffel spricht. | Hut dich mensch, du bist schwacher natur. | Brauch in wollust, weil du lebst, Gottes Creatur."

[389 × 292.] Good impression, though not very early, without margin. No watermark.

In the inventory of 1837.

Schuchardt describes this edition, which is also at Gotha in a damaged impression

[1] According to H. Michaelson (*Kunstchronik*, 1899, N.F. x, 377) John (the Constant) is seen behind Frederick, and on the other side his wife, Margaret of Anhalt, to whom he was married on 13 November, 1513, but this identification is extremely doubtful.

(watermark, high crown), and quotes the title, which is wanting here, as "Ein kurtz andechtiges himelisch Leitterlein angegeben von dem heiligen Bonaventura An welchem die Christglaubigen leichter steige mogen dem vehsten hochen Himmel." He mentions another edition in the Albertina with the title "Das himlische Letterlein S. Bonauentura"; this has "Kompt alle" and "Apoca. 4," like the edition in London; a second copy at Gotha, with the same title as the edition in the Albertina (watermark, high crown) and inscriptions in Gothic letters, has "Apo. 4" and "Kumpt alle," instead of "Apoca. 4" and "Kompt alle." The edition published by Lippmann differs from all three, and appears to be the earliest of all. Instead of "Kompt alle" or "Kumpt alle," it has "Kūbt all." The edition with the text in Roman characters is much later.

The Trinity from this block, cut to a circle (diam. 93), was used on the title-page of the 1616 edition of Cranach's Passion, printed at Amsterdam (Coburg, Stuttgart—the round block by itself), described by Weigel, Kunstkat., no. 12712. Flechsig (p. 49) compares this woodcut and the following, which belongs to it, with the illustrations in "Ein ser andechtig Cristenlich Buchlein," by Adam von Fulda, printed by S. Reinhardt, Wittenberg, 1512.

84. HELL. P. iv, 10, 163; Sch. ii, 238, 100, and iii, 226; N. 86; L. 51a.

Men and women in flames, tormented by devils. On a long scroll above the woodcut is a line of Gothic type, "Wir haben an vnsern leben nicht wŏllen d yhymlische leitter stigen, darumb wirgefallen jn die Hell mussen bey dem teuffel ewig bleiben."

[120 × 291, height of sheet 129.] Sharp, early impression; the upper corners, containing the ends of the scroll, are lost, and restored in pen and ink. The borderline at the top is wanting. This subject, as the dimensions and heading show, is connected with the preceding, and would be found printed beneath it, if the sheet were preserved intact. This is the case at Paris (late edition, the heading, "Gehet hin," etc., printed in Latin type; repr. Lippmann 51a), and at Gotha (the second of the impressions described under no. 83, an earlier edition than at Paris, later than our own), where the heading of the lower subject is "Die erbarmliche Klage der Verdampten, vom jmmer werende wehe der Hellen." Under the woodcut is printed, on the Gotha copy, "O Jamer vnd not, O Hell vnd Tod, o Elend on end, O sterben on sterben," etc.; there is no address or date. The woodcut in any edition is very rare; Schuchardt, when he wrote the second part of his book, had only seen it at Stuttgart. Our own impression of no. 84 belongs to an earlier edition than that of no. 83; to judge by the condition of the block, it is probably the first issue. Passavant quotes the same heading, with some variations of spelling, in his description of the Stuttgart impression.

† THE ASSUMPTION AND CORONATION OF THE VIRGIN.
Sch. ii. 238, 101; P. iv, 10, 164; N. 87; L. 50.

Reproduction, from Lippmann's publication (Berlin, 1895).

Flechsig (p. 62) rejects this woodcut, surely on insufficient grounds, from the work of the elder Cranach, without ascribing it to any other artist, and dates it some ten or twelve years later than the group with which it is here connected. Schuchardt regards it as forming one series with the other woodcuts of like dimensions, his nos. 99 and 101a, and this opinion is here adopted. It is signed in the same way as no. 99 (L. 51), and there is a strong resemblance between the angels in both. The execution is certainly slighter and more sketchy in the present case.

† THE DEATH AND ASSUMPTION OF THE VIRGIN. Sch. iii, 228, 101a.

Photograph of the impression at Wolfegg.

85. THE DEATH OF THE VIRGIN. Fragment of Sch. iii, 228, 101a.

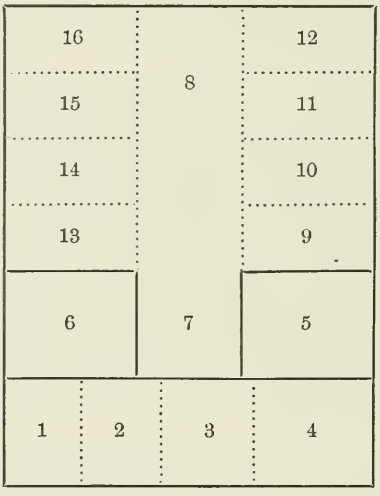
The Virgin, propped up by a pillow, receives a lighted taper from the hands of St. John, who stands beyond the bed. Next to him, on one side, is an apostle who is wiping tears from his eyes, and on the other side St. Peter, who holds a holy water sprinkler. Four apostles stand behind St. Peter, five more kneel on the near side of the bed. Above St. John's head Christ, surrounded by cherubim, receives the soul of the Virgin in his arms. A border-line is preserved on the l. and lower sides only.

[88 × 102.] Sharp, early impression.

Presented by Mr. J. H. Anderdon, 1872.

Reproduced and described in *Jahrbuch d. k. preuss. Kunstsammlungen*, 1903, xxiv, 290.

Since I published this woodcut I have ascertained that it is a fragment of a large sheet, described by Schuchardt in the third part of his book, which is extant in two impressions, at Paris and Wolfegg. The Wolfegg impression, better preserved than that in the Bibliothèque Nationale, measures 399 × 282 mm. The arrangement of subjects is best explained by a diagram. The ruled lines correspond to actual lines



on the original, the dotted lines to less definite divisions between the subjects. The lowest compartment contains four subjects, divided from one another by columns at irregular intervals. The sequence begins from the left. 1. Mary, sitting in her chamber, is visited by an angel, who brings her a branch of palm and announces her approaching death. 2. She stands; the angel, after leaving the palm in her hands, takes leave of her. 3. She sits on the step beside her bed, leaning her head on her hand, awaiting the arrival of the apostles. 4. St. John, bearing the palm, receives at the door of the Virgin's house St. Peter and eleven other apostles (including St. Paul), who have arrived, miraculously borne on clouds, to be present at Mary's death. 5. The death scene, described above (no. 85). 6. The apostles, led by St. John, who bears the palm, carry the bier of the Virgin to the grave. The sacrilegious high priest and his attendants fall to the ground convulsed with pain, and the severed hands of one man remain fixed to the pall. 7. The twelve apostles (excluding St. Thomas) are assembled round the empty tomb, from which (8) Mary is borne up to heaven, surrounded by angels. 9. "Kindlen" (three boys and three girls). 10. "Eelewth" (three married couples). 11. "Witwen" (widows).

12. "Beichtiger" (confessors). 13. "Angelus" (angels). 14. "Archangel'" (archangels). 15. "Virtutes" (virtues). 16. "Potestates" (powers).

In the cutting of the letters and in all other respects the complete woodcut closely resembles Sch. 101. Further than that, it forms actually the lower half of the same design. On placing it beneath Sch. 101 (L. 50), it will be seen that the nine orders of angels, complete, run up the l. side, matched by a corresponding hierarchy of saints to r., while the Virgin, in the central column, is shown twice on her passage from the tomb to heaven, where finally she is seen a third time at the moment of her coronation. The absence of a signature on the lower half is explained by the fact that the Saxon shields at the top of Sch. 101 are intended to cover the entire double sheet.

Cranach has followed closely the second of the two versions of the story given in the Golden Legend,[1] viz., that in which the hands of one of the high priest's attendants are cut off. In the first version the high priest himself attempts to throw down the coffin; his hands stick to the pall and wither, but are not severed.

86. THE SEVEN JOYS OF MARY.

The Virgin sits, turning a little to l. holding a book half open on her lap. She is surrounded by clouds, amongst which are seven medallions, each enclosed by a double line, containing (1) the Annunciation, (2) the Nativity, (3) the Adoration of the Magi, (4) the Finding of Christ in the Temple, (5) the risen Christ appearing to the Virgin, (6) the Descent of the Holy Ghost, (7) the Coronation. These subjects begin at the bottom on the left, and end at the bottom on the right, the fourth being just over the Virgin's head. No signature.

[152 × 141 (greatest dimensions—the sheet is cut irregularly).] Damaged and discoloured.

From the Bagford collection. Transferred from the Department of MSS., 1814. Reproduced and described in *Jahrbuch d. k. preuss. Kunstsammlungen*, 1903, xxiv, 288, 290. Another impression, more perfectly preserved [157 × 147, including border-line], was in a portion of the Holtrop collection, sold at Sotheby's in July, 1909. The principal figure looks somewhat earlier, but the small subjects harmonize well in style with the group among which the woodcut is here placed.

87. A NOBLEMAN.

B. vii, 293, 123; H. 211, 263 (413); Sch. ii, 278, 125; N. 104; L. 35.

He rides to l., fully armed, with large ostrich plumes; his face is only partially seen through the open vizor of his helmet. On the caparison of the horse is a pattern of pansies with the letter G upon a heart, frequently repeated. The winged serpent is on the ground.

[243 × 164.] Fine impression, without watermark.

Presented by Mr. W. Mitchell, 1895.

Impressions with margin preserved have the title "Der Adel" printed above, and twelve German verses by C.M.O. printed underneath. This woodcut is rejected by Flechsig (p. 53), on insufficient grounds. It must be admitted that the horse's head is too small for it, and its legs are badly out of drawing. But the attribution to Hans Cranach (Flechsig, p. 250), who is supposed to have been born about 1500–1501, is impossible, since a reversed copy of this woodcut appeared on 1 May, 1515, in N. Marschalk's "Institutionum Reipublice Militaris ac civilis Libri novem," printed at Rostock (repeated in "Historia aquatilium," 1520). The original and copy[2] are reproduced in *Mitteilungen der Gesellschaft für vervielfältigende Kunst*, 1901, p. 35, where I have discussed the whole question of authenticity in detail. I have only now to add that the copy may be the work of the artist who signed in a very similar manner the drawing at Parma, dated 1522, which is mentioned above under no. 58.

[1] J. à Voragine, "Legenda Aurea," ed. T. Graesse, Lipsiae, 1850, p. 520.

[2] Wrongly attributed to Erhard Altdorfer. P. iv, 51, 79.

88. THE ANNUNCIATION.
B. vii, 279, 2; H. 125, 2 (37); Sch. ii, 194, 5; N. 3; L. 41.

The Virgin sits l. with hands folded, a book in her lap, a pot of flowers near her on the ground. Gabriel approaches from the r.; over his head is the Holy Ghost. The serpent is placed in contact with the lower border-line.

[243 × 166.] Good impression, but l. upper corner mended.
In the inventory of 1837.
Flechsig (p. 44) dates this about 1511–12. An early impression at Berlin has eight lines of German text below, "Zu disen nachfolgenden gebetten. . . . Ave Maria gratia plena." Late impressions, in the *passe-partout* described by Schuchardt, are in the Albertina, at Berlin and at Coburg.

89. THE WEREWOLF.
B. vii, 291, 115; H. 210, 260 (410); Sch. ii, 277, 122; N. 101; L. 15.

A man turned brute walks on all fours towards the forest, carrying a baby by the skin of its back between his teeth. The mangled remains of several other victims of his cannibalism lie on the ground. A peasant woman and her child stand at the door of a cottage l.; a small boy runs up dismayed at the loss of his baby brother; a dog runs out and barks; the father looks out, roused by the noise, from the cowstall adjoining the house. Over a window is the winged serpent; the two Saxon shields are in the sky.

[162 × 126.] Good impression, but discoloured, and r. upper corner mended.
No watermark.
Purchased from Messrs. Graves, 1854.

90. ST. GEORGE SLAYING THE DRAGON.
B. vii, 284, 64; H. 164, 81 (222); Sch. ii, 222, 74; N. 66; L. 16.

St. George, on horseback, facing r., raises his sword to strike at the dragon, which lies on its back, already wounded by a spear. The princess kneels in the background. The two Saxon shields are suspended from the branch of a tree.

[164 × 128.] Fine impression. No watermark.
Presented by Mr. W. Mitchell, 1895.

[91–102.]

THE MARTYRDOMS OF THE APOSTLES.
B. vii, 282, 37–48; H. 155, 58–69; Sch. ii, 210, 34–45; N. 41–52; L. 43–46.

Heller and Nagler describe several books in which this series was used, much later than the probable date of its origin, about 1512. The woodcuts are only seen to advantage in the early impressions, without text on the back and before injury to the blocks.

Proofs.

91. ST. PETER. B. 37; H. 58; Sch. 34; N. 41.

He is crucified head downwards. A wedge is being driven in, to hold the cross erect.

92. ST. ANDREW. B. 38; H. 59; Sch. 35; N. 42.

He speaks from the cross to an assemblage of men and women on the right.

93. ST. JAMES THE GREATER. B. 39; H. 60; Sch. 36; N. 43; L. 43.

He kneels, about to be beheaded. His cloak and hat lie on the ground.

94. ST. JOHN. B. 40; H. 61; Sch. 37; N. 44; L. 44.

Vested in a chasuble, he descends alive into the tomb prepared for him behind the altar, as the acolyte extinguishes a taper after mass.

95. ST. PHILIP. B. 41; H. 62; Sch. 38; N. 45; L. 45.

He hangs on the cross, surrounded by a throng of men, mounted and on foot, who look up at him.

96. ST. BARTHOLOMEW. B. 42; H. 63; Sch. 39; N. 46.

He is laid upon planks in the form of a cross and is being flayed.

97. ST. THOMAS. B. 43; H. 64; Sch. 40; N. 47.

He is pierced with a spear as he stands at the altar.

98. ST. MATTHEW. B. 44; H. 65; Sch. 41; N. 48.

He has been beheaded; water gushes forth from two places at which his head has fallen on the ground.

99. ST. JAMES THE LESS. B. 45; H. 66; Sch. 42; N. 49.

He is thrown down from a pulpit and smitten with a fuller's club.

100. ST. SIMON. B. 46; H. 67; Sch. 43; N. 50.

He is sawn asunder.

101. ST. JUDE. B. 47; H. 68; Sch. 44; N. 51.

He is clubbed to death in a church.

102. ST. MATTHIAS. B. 48; H. 69; Sch. 45; N. 52; L. 46.

He is beheaded with a guillotine.

[*c.* 163 × 126.] Good impressions throughout, without margin; not quite uniform.

Nos. 95 and 98 purchased at Prince de Paar's sale, 1854; no. 94 from Messrs. Deprez and Gutekunst, 1891; the remaining nine from Messrs. Obach and Co., 1904.

Late Impressions.

91a. ST. PETER. B. 37.

92a. ST. ANDREW. B. 38.

93a. ST. JAMES THE GREATER. B. 39.

94a. ST. JOHN. B. 40.

95a. ST. PHILIP. B. 41.

96a. ST. BARTHOLOMEW. B. 42.

97a. ST. THOMAS. B. 43.

98a. ST. MATTHEW. B. 44.

99a. ST. JAMES THE LESS. B. 45.

100a. ST. SIMON. B. 46.

101a. ST. JUDE. B. 47.

102a. ST. MATTHIAS. B. 48.

Nos. 91a–101a are from the 1548 edition of Luther, "Das Symbolum der Heiligen Aposteln," with German text on the back, the title being on the back of no. 91a. These are from the Storck collection (Milan, 1797) and were purchased from Mr. Tiffin, 1849. No. 102a, a later impression without text on the back, was presented by Dr. Percy, F.R.S., 1858.

[103–116.]

CHRIST AND THE APOSTLES.
B. vii, 281, 23–36; H. 139, 44–57; Sch. ii, 215, 46–59; N. 27–40; L. 37–40.

103. CHRIST. B. 23; H. 44; Sch. 46; N. 27.

He stands, in the act of blessing, holding an orb in his l. hand. Round his head is a cloud full of cherubim. On either side of Christ's mantle are the two Saxon shields; on the ground l. is the winged serpent.

[329 × 184.] Good impression, on thin white paper; cut within the border-line, as are all that follow. Watermark, a dog with post-horn on its back.
Purchased at Prince de Paar's sale, 1854.

104. ST. PETER, WITH BOOK AND KEY. B. 24; H. 45; Sch. 59; N. 28.

[309 × 182.] On the lower margin is printed: "I. Ich gleub an Gott Vater allmechtigen, Schöpffer Himels vnd | der Erden." Watermark and *provenance* as no. 103.

105. ST. ANDREW, WITH BOOK AND CROSS.
B. 25; H. 46; Sch. 48; N. 29; L. 38.

[312 × 187.] "II. Vnd an Jhesum Christum, seinen einigen Son, vnsern | HErrn." Watermark, etc., as no. 103.

106. ST. JAMES THE GREATER, AS A PILGRIM.
B. 26; H. 47; Sch. 49; N. 30; L. 39.

[313 × 185.] "III. Der empfangen ist von dem heiligen Geist, Geborn aus | Maria der Jungfrawen." Watermark, etc., as no. 103.

107. ST. JOHN, WITH A CHALICE. B. 27; H. 48; Sch. 50; N. 31; L. 40.

[302 × 182.] "III. Gelitten vnter Pontio Pilato, gecreutziget, gestorben vnd | begraben." Watermark, a larger dog, without post-horn. *Provenance* as no. 103.

108. ST. PHILIP, WITH A CROSS. B. 28; H. 49; Sch. 51; N. 32.

[304 × 182.] "V. Nidder gefaren zur Hellen, am dritten Tage wider auffer- | standen von den todten." Watermark, small high crown. *Provenance* as no. 103.

109. ST. BARTHOLOMEW, WITH HIS FLAYED SKIN.
B. 29; H. 50; Sch. 52; N. 33.

[311 × 182.] "VI. Auffgefaren gen Himel, Sitzend zu der rechten Gottes des | Allmechtigen Vaters." Watermark and *provenance* as no. 103.

109a. ST. BARTHOLOMEW. B. 29; H. 50; Sch. 52; N. 33.

[Woodcut, 315 × 188; sheet, 348 × 235.] A better preserved impression, from another edition, with margin. Over the woodcut is the title, "S. Bartholomeus." On the r. side a biographical notice in 28 lines, "Von diesem finde ich . . . vnd endtlich köpffen lassen." Beneath the woodcut the same text as under no. 109, but the first line ends with "all-." Watermark, high crown with a star at the top.
Purchased from Mr. Evans, 1849.

110. ST. THOMAS, WITH BOOK AND SPEAR.
B. 30; H. 51; Sch. 53; N. 34.

[310 × 184.] "VII. Von dannen er komen wird zu richten die Lebendigen vnd | die Todten." Watermark and *provenance* as no. 103.

111. ST. MATTHEW, WITH BOOK AND CARPENTER'S SQUARE.
B. 31; H. 52; Sch. 54; N. 35.

[310 × 183.] "VIII. Ich gleube an den heiligen Geist." No watermark. *Provenance* as no. 103.

112. ST. JAMES THE LESS, WITH BOOK AND FULLER'S CLUB.
B. 32; H. 53; Sch. 55; N. 36.

[310 × 180.] "IX. Eine Heilige Christliche Kirche, die gemeine der Heiligen." Watermark and *provenance* as no. 103.

113. ST. SIMON, WITH A SAW. B. 33; H. 54; Sch. 56; N. 37.

[312 × 185.] "X. Vergebung der Sünden." Watermark, high crown with star above, post-horn beneath. *Provenance* as no. 103.

114. ST. JUDE, WITH A CLUB. B. 34; H. 55; Sch. 57; N. 38.

[309 × 181.] "XI. Aufferstehung des Fleisches." Watermark as no. 113, but the post-horn is inside the lower outline of the crown, not beneath it. *Provenance* as no. 103.

115. ST. MATTHIAS, WITH AN AXE. B. 35; H. 56; Sch. 58; N. 39.

[309 × 182.] "XII. Vnd ein ewiges Leben, Amen." Watermark, high crown without a horn. *Provenance* as no. 103.

116. ST. PAUL, WITH TWO SWORDS. B. 36; H. 57; Sch. 47; N. 40; L. 37.

[302 × 180.] No margin. Watermark and *provenance* as no. 103.

Of this series there are several editions and several sets of copies, both most fully represented at Berlin. For instance, B. 23. (1) Early impression without text, wide margin; (2) Over the woodcut, "Jhesus Christus warhaff- | tiger Gott vnd Mensch," at side, "AL so ist es geschrieben," etc. (17 lines). (3) Later impression without text, cracks in the block. B. 24. (1) Early, without text. (2) At top, "S. Petrus," r. "Ein Galileer," etc. (27 lines). (3) "I. S. Petrus. Apostel," with cracks. B. 25. (1) Without text. (2) At top, "3 Andreas"; r. "Von Andrea," etc. (20 lines). (3) At top, "S. Andreas"; r. "Von Andrea Petri bru," etc. (13 lines). (4) At top, "S. Andreas. Apostel" (later impression). B. 26. (1) At top, "S. Jacob der grösser"; r. "Zebedei Son," etc. (28 lines). (2) At top, "S. Jacob der grösser"; r. "Zebedei son, Johannis," etc. (17 lines). (3) "S. Jacob der grösser . . Apostel." B. 27. (1) At top, "S. Johannes der Euangelist," r. "Diesen hat," etc. (30 lines). (2) At top, "S. Johannes der Euangelist," r. "Diesen hat Domicia- | ," etc. (18 lines). (3) "4. S. Johannes . Apostel. . vnd Euägelist." And so forth.

Among the copies the most interesting, on account of their early date, are the reduced ones in reverse published in the "Hortulus Animae," printed by J. Schöffer, Mainz, 1516. These were reprinted in "Catholica Nauseae," J. Schöffer, Mainz, 1529,[1] SS. Andrew, Matthew and Paul excepted, and again in the Hortulus Animae, Dillingen, 1574.

Another set of copies produced at Augsburg appeared in two editions, accompanied in each case by a border from the design of Weiditz. Both editions are represented at Berlin, the first only by a single Apostle (194–1903, copy of B. 33). The first edition has the fine architectural border, Röttinger 48, designed about 1519. The second, of which twelve sheets are preserved at Berlin (830–2, etc., Christ and St. Matthias, B. 35, are wanting), is in a border in the style of the Oecolampadius title-borders of 1521, Röttinger, 40, 41. At the bottom on each side is a dolphin's head, then an undulating pattern of large leaves, with a large five-petalled flower at top. The background is shaded obliquely with black lines on a white ground. The r. side repeats the l. approximately. The height is 305 mm., the width of each side at the bottom 30 mm., at the top 78 mm. l. side, 100 mm. r. side. At the top the two sides nearly meet, but there is a gap of 38 mm. just over the head of each Apostle. The size of the sheet is 320 × 217 mm. At the top is a white margin on which the name of the Apostle is printed. The copies described by Heller (Dürer), nos. 2221–2232, are at Bremen. These are mentioned in Heller's Cranach catalogue, among other copies, separately under the name of each Apostle, in the second place.

117. FREDERICK THE WISE IN PRAYER BEFORE THE VIRGIN AND CHILD. B. vii, 287, 77; H. 171, 100 (247); Sch. ii, 234, 97; N. 84; L. 34.

The naked child sits l. upon his mother's lap, holding a bunch of grapes in his l. hand. The Elector, r., three-quarter face to l., wearing a mantle with a fur collar, folds his hands in prayer. Across a low wall we see a landscape, with a large tree r. A festoon of fruit is suspended from the top. On a ledge in front lies a closed book; farther to r. is the winged serpent, carefully drawn on a large scale.

[369 × 230.] Early impression, but grey and ineffectively printed, with margin [10–15]. Watermark, large high crown.

In the inventory of 1837.

Flechsig (p. 50–51) dates this woodcut about 1514, calling attention to the fine execution of the serpent and the resemblance to the large series of Apostles. He remarks that this is the only woodcut by Cranach himself in which Frederick the Wise is represented; I should add L. 51.

The fine impression of this extremely rare woodcut in the Albertina has the same watermark as ours. At Gotha is an old, but late, coloured impression with the name "Hans Guldenmundt"; an uncoloured impression of the same edition is reproduced in the A. von Lanna sale catalogue, Stuttgart, 1909, pl. 8. In the Liechtenstein collection is a coarse copy.

[1] A copy of this book is in the Department.

118. THE BEHEADING OF ST. JOHN THE BAPTIST.
B. vii, 284, 62; H. 166, 87 (228); Sch. ii, 226, 80; N. 72; L. 47.

The body lies prone upon a platform, where the executioner is sheathing his sword. Three armed men stand near him, three others on the floor below, one of whom picks up the Baptist's head, which had fallen over the edge of the platform. The daughter of Herodias, with an escort, descends some steps r., carrying the charger to receive the head. A group of men watch the scene from a gallery above. The two Saxon shields are suspended near them; the winged serpent is in the r. lower corner.

[330 × 232.] Very fine impression.
Presented by Mr. W. Mitchell, 1895.
Flechsig (p. 50) dates this woodcut about 1514–15.

vii. Woodcuts—Some Dated—1515–1520. Nos. 119–123.

† GEORG SPALATIN BEFORE A CRUCIFIX. 1515.
Sch. ii, 239, 102; P. iv, 10, 165; N. 88; L. 48.

Reproduction presented by Dr. Lippmann, 1902.

119. ST. JOHN THE BAPTIST PREACHING. 1516.
B. vii, 283, 60; H. 166, 85 (226); Sch. ii, 225, 78; N. 70; L. 49.

St. John stands l. behind a rail which is supported by the fork of a tree. He gesticulates with his r. hand as he addresses the crowded congregation partly seated, partly standing to r. in a clearing of the wood. The two Saxon shields are suspended from branches; a tablet containing the serpent and date 1516 lies on the ground r.

[335 × 236.] Early impression, black.
Presented by Mr. W. Mitchell, 1895.
The chiaroscuro impressions, with the tone-block printed in yellow, are rare, but bad and late. Specimens are in the Albertina and the Bibliothèque Nationale, Paris.

120. A TOURNAMENT ("ANZOGEN-RENNEN").[1]
B. vii, 188, 37; H. (Dürer) 2096; H. (Cranach) 235, 587; P. iii, 214, 287.

Of the two combatants one has a shoe as a device on his helm, the other has the initial A repeated all over his shield and the trappings of his horse. Both are unseated, and the lance of the first has splintered. No signature.

[239 × 330.] Good impression.
Presented by Mr. W. Mitchell, 1895.
This woodcut was treated in the older catalogues of Dürer as belonging to the latter's Freydal series.[2] It does not correspond, however, to any subject among the original miniatures for Freydal, and its dimensions are considerably larger than those of the Freydal woodcuts. I attribute it without hesitation to Cranach, whose style betrays itself in the hands, drapery, the treatment of the straw on the ground, and, above all, in the clouds. The probable date is about 1516–17.[3] Repr., Hirth, 475. There is a particularly good impression at Bremen.

[1] *See* Vol. I, p. 329.
[2] Vol. I, p. 328 f., nos. 131–135.
[3] *See Repert. f. Kunstw.* xxv, 449. I have recently observed that this woodcut had already been attributed to Cranach in Rost's Catalogue xxi, p. 295 (quoted by Heller).

121. ST. BARBARA. B. vii, 285, 69; H. 168, 91 (233); Sch. ii, 229, 84; N. 76.

She stands, three-quarter face to r., dressed as a gentlewoman of Cranach's time; both her hands are covered with drapery, upon which a chalice rests. To l. is a tower, upon which the winged serpent in the later shape is drawn in solid black, not, as hitherto, in outline. In the clouds to r. of St. Barbara's head is a human face; the clouds to l. take the semblance of a grotesque monster.

[215 × 126.] Good impression, with margin [16] at top, on which the name, S. Barbara, is printed in large letters.
In the inventory of 1837.
This woodcut is the companion of the following, which is dated 1519. *See* Flechsig, p. 55.

122. ST. CATHERINE. 1519.
B. vii, 286, 71; H. 168, 93 (235); Sch. ii, 230, 85; N. 77; L. 52.

She stands, three-quarter face to l., holding in both hands a book in which she reads. Near her feet are a sword and portion of a wheel; on the latter is the date 1519. The winged serpent, shaped as in no. 121, is in the air above the wheel. Among the clouds a man's face may be seen l. and a cherub's r.; the other clouds bear a vague resemblance to animal forms.

[215 × 126.] Good impression, with margin [15] at top, on which the name, Katharina, is printed in large letters.
In the inventory of 1837.

123. REPOSE OF THE HOLY FAMILY, WITH ANGELS DANCING.
B. vii, 280, 4; H. 125, 4 (40); Sch. ii, 196, 9; N. 5; L. 33.

The Virgin sits under a tree upon a rustic bench[1] like that which occurs several times in the work of Dürer. The naked child dances on her knee, holding an apple in his r. hand. St. Joseph stands behind watching them, his l. elbow resting on the fork of a branch. Angel children dance in a circle round the Virgin and child; two others, on a branch of the tree, are stealing the fledglings from a nest, to the indignation of the parent birds. Landscape background. The two Saxon shields are in the l. upper corners, Cranach's serpent, in outline, in the r. lower corner.

[338 × 236.] Fine impression, but with a crack already extending from the top of the block to St. Joseph's head. Watermark, bull's head with trefoil on a stalk.
Presented by Mr. W. Mitchell, 1895.
Dated by Flechsig (pp. 52, 53, 295) about 1520.

124. LUTHER AS "JUNKER JÖRG."
H. 222, 293a (527); Sch. ii, 310, 179, iii, 254; P. iv, 18, 193; N. 171; L. 54.

Second edition. Bare-headed, with moustache and beard; bust, showing the r. shoulder, in three-quarter face to l., looking upward. Clouds in background; single border-line; unsigned.

[1] In German, Rasenbank.

[285 × 208.] Damaged impression (watermark small high crown), with margin preserved only at the top. On this is printed the title :—

IMAGO MARTINI LVTHERI EO HABITV EX=
PRESSA, QVO REVERSVS EST EX PATHMO VVITTE=
BERGAM ANNO DOMINI 1522.

Collection : Cracherode.
In the inventory of 1837.

124a. LUTHER AS "JUNKER JÖRG."
H. 293a; Sch. 179; P. 193; N. 171; L. 54.

Second edition : another impression.

[Size of sheet, 326 × 207.] A finer impression (same watermark), the woodcut itself well preserved, but with margin only at the bottom, containing the remainder of the text. Beneath the centre of the portrait are the verses :

Quæsitus toties, toties tibi Roma petitus,
En ego per Christum uiuo Lutherus adhuc.
Vna mihi spes est, quo non fraudabor, Iesus,
Hunc mihi dum teneam, perfida Roma uale.

Below this, Latin text in three columns :

(Col. 1). ANNVS CONFESSIONIS VVOR= | MACIÆ 1521.
CæsarIs ante peDes, proCeres stetIt ante potentes
ACCola qVà RhenI VangIo LIttVs aDIt.

(Col. 2). ANNVS PATHMI | 1521
A Rheno properans CapitVr, benè ConsCIa PathMI
TeCta, PApæ fVgIens retIa strVCta, petit.

(Col. 3). ANNVS REDITVS EX | PATHMO 1522.
CarLstaDII ob fVrIas aD SaXona teCta reCVrrIt,
FaVCIbVs ex sæVIs rVrsVs oVesqVe rapIt.

The letters printed in capitals (C, D, I, L, M, V, X) within the words, give, when added together, the date required, except in the third column, where the date works out as 1512; the x in "ex," if printed X, would correct this error.

Collections : Liphart, Mitchell.

Presented by Mr. W. Mitchell, 1895.

Luther, after leaving Worms on 26 April, 1521, was arrested near Altenburg on May 4th by two masked knights (his friends) and removed to the Wartburg (called here "Pathmos") where he remained in retreat, dressed as a knight and letting his beard grow, until 3 March, 1522. During this time, in the first week of December, he paid a hasty visit to Wittenberg, where he remained a few days in strict seclusion, seeing only Cranach, who recognised him in his disguise by his voice, and a few other friends. During this visit Cranach painted, according to Dr. Flechsig,[1] the portrait in oils which is now in the Stadtbibliothek at Leipzig, of which the present woodcut, on Flechsig's theory, is a copy in reverse. I hold it, with Mr. Lionel Cust,[2] more probable that Cranach's original portrait was a drawing, reproduced directly in the painting and in reverse in the woodcut. The latter has been very highly praised by earlier writers on Cranach, and I see no reason why it should not be retained in the list of his original works, in the sense that the drawing on the block, even if it be a repetition of the picture (which I doubt), is by his own hand. This may be inferred from the clouds, drawn entirely in his manner.

There are two editions of the woodcut. The earlier, reproduced by Lippmann, is preserved at Dresden[3] in a fine contemporary impression with broad margin [size

[1] P. 63, 108.
[2] *Burlington Magazine*, xiv, 209.
[3] Sch. iii, p. 254.

of sheet, 422 × 312] on which is an old inscription in verse, in red chalk, running round the woodcut. It has above the portrait only the name "Luthcrus" (*sic*), and beneath it the four verses, with different orthography. This edition must have appeared before Luther's final return to Wittenberg, to which allusion is made in the second edition.[1] In the first edition there is no break in the outline of the r. shoulder. In the Berlin collection is an undescribed copy of this woodcut by Hans Sebald Beham, in two states, the earlier having the date 1522; the late state is also in the Hofbibliothek, Vienna (L. 6,129).

124b. LUTHER AS "JUNKER JÖRG."

Copy.

In the same direction. To be distinguished by the more mechanical regularity of the shading. In the upper margin is the name "Lutherus," showing that the copyist had the first edition before him.

[Size of sheet (much cut), 265 × 193.] Damaged impression. In the portrait collection.

Purchased at the Brentano sale, 1870.

DOUBTFUL.

125. PORTRAIT OF GEORG RHAW.

H. 228, 307 (541); Sch. ii, 318, 193; N. 199; L. p. 16.

Second state.

Bust, in three-quarter face to l., wearing a cap and cloak lined with fur, in a medallion, the border of which is inscribed: GEORGIVS RHAVVS TYPOGRAPHVS WITTEMB. ANNO ÆTATIS SVÆ . LIIII.

[Diam. 100.] On recto of the last leaf of the Hortulus Animae printed by Rhaw, 1548. Beneath are four Latin verses.

Purchased from Mr. Bihn, 1875.

The first state (reproduced by Lippmann) was used in an earlier edition in which the verses are the same, but the comma after "varios" in l. 2 is lacking. The xylographic ornaments on the back are smaller. In the second state the shading along the rim and behind the head has been cut away, and much fine detail has been removed from the face, especially about the eyes and on the upper lip. The portrait of Luther in the same book was subjected to similar treatment.

This woodcut cannot be positively ascribed to the elder Cranach, but I agree with Schuchardt and Lippmann in thinking it probable that he made the drawing with his own hand after a long interval, in which he had refrained from designing woodcuts. The book contains, for the most part, reprints of early Cranach blocks; the other portrait contemporary with the book itself, one of Luther standing, with serpent and date 1548 (B. 147, Sch. 159), is certainly not to be attributed to Lucas Cranach I.

APPENDIX TO LUCAS CRANACH I.

Woodcut Portraits after Engravings or Pictures by the Elder Cranach.

Numerous woodcuts exist, especially portraits of Saxon princes, which are commonly catalogued under the name of Cranach, but have, at the best, no closer relation to him than that of copies from works

[1] *See* Lippmann, text, p. 15.

executed in other mediums, generally oil-paintings, by Cranach or his assistants. Many of these portraits were produced at Nuremberg or elsewhere, and are not works of the Saxon school at all. They are very poorly represented in this collection as compared with those at Berlin, Dresden or Gotha. Some of these are attributed, on account of style, date or signature, to Lucas Cranach II. The anonymous woodcuts of which no more can be said than that they are probably after Lucas Cranach I are catalogued here.

126. LUTHER AS AN AUGUSTINIAN FRIAR.
H. 244, 653; Sch. ii, 312, 181; P. iv, 18, 194; N. 172.

Half-length, with tonsure and monastic habit, holding an open book. He stands in front of a niche; on the wall, r., is the date 1520. Over his head, on a separate block which completes the round arch of the niche, is the dove of the Holy Ghost. On a tablet below, forming part of the main block, is the xylographic inscription: EFFIGIES DOCTORIS MARTINI LVTHERI | AVGVSTINIANI WITTENBERGESIS⌢:⌣ | ⌢:⌣ 1520 ⌢:⌣

[205 × 123; height of upper block, 30.] Early impression, with fine contemporary colouring; the hair and habit dark brown, book and wall pale pink, back of niche green, tablet yellow.

Purchased from Messrs. Obach and Co., 1903.

This state is undescribed; Sch. and P. quote a German inscription, Doctor Martinus Luther zu Wittenberg 1520. This is probably an inaccurate version of the xylographic inscription, Doctor Martinvs Luther Avgvstiner | zv Wittenbergk ⌣:⌣ 1520 .ꝯ. which occurs on a fine impression (without the dove) at Berlin. That impression has six German couplets, printed with type, below:—

Der Luther heyss ich, das ist wor,
Dañ mein leer lauter ist vnd klor, etc.

The whole sheet measures 227 × 122 mm.

On the numerous copies of this woodcut, *see* Schuchardt, and A. Hagelstange, *Zeitschrift für Bücherfreunde*, 1907, xi, 97 (p. 104 for this woodcut). The copy reproduced by Hagelstange, p. 99, is by Weiditz; another, which he omits to mention, is by Baldung (Eis. 145).

The woodcut itself is evidently a copy of the engraving of Luther in a niche (P. 8), signed with the Cranach serpent, reproduced in Lippmann's work as no. 63. The draughtsman on wood, while he omits the hand, has inserted the architectural framework to the niche. The engraving is unfavourably criticized by Flechsig, p. 57, who attributes it (p. 250) to Hans Cranach, treating it as a copy of the father's original engraving, L. 61.

126a. LUTHER AS AN AUGUSTINIAN FRIAR.
H. 653; Sch. 181; P. 194; N. 172.

Copy.

In the same direction, deceptive, but with a thick border-line at top and bottom, where in the original there is a slightly marked division between the portrait itself and the upper block, on the one hand, the tablet on the other.

[154 × 123.] Good impression.

Purchased from Messrs. Colnaghi and Co., 1852.

On this copy, *see* Hagelstange, p. 105; it is reproduced on p. 100.

The same copy is found, but in a much worn state, the upper corners broken and only "15" remaining of the date, in "Wider den newen | Abgot vnd alten Teůfell, der zů | Meyssen sol erhaben | werden. | M. Luther. | Wittemberg. | M.D. XXiiij." (Nuremberg) 4°.

127. THE ELECTOR JOHN I, THE CONSTANT.

Bust, in three-quarter face to l., wearing a cap. In the l. upper corner the two Saxon shields, in contact.

[272 × 219.] Modern impression.
Purchased from Mr. Durrell, 1848.
The block is in the Derschau collection, Becker, B 20. The connexion with Cranach is remote. Probably a Nuremberg woodcut.

128. THE ELECTOR JOHN FREDERICK I, THE MAGNANIMOUS. H. 608.

As a young man, before the scar on his cheek. Bust, in three-quarter face to l., bare-headed, wearing a fur cape. On his collar are two rows of S's embroidered in pearls. Over his shoulder, r., is Cranach's serpent. In the l. and r. upper corners are the electoral and ducal arms of Saxony.

[331 × 265.] Late, but not quite modern impression.
Purchased at the W. L. Schreiber sale, 1909.

129. SIBYLLA OF CLEVES. H. 620.

Half-length, three-quarter face to r., with the motto ALS IN EREN embroidered in pearls upon her cap and collar. The electoral arms are in the l., those of Cleves in the r. upper corner. Over her shoulder, l., is Cranach's serpent.

[330 × 265.] Late, but not quite modern impression; a companion to no. 128.
Purchased at the W. L. Schreiber sale, 1909.

129a. SIBYLLA OF CLEVES. H. 620.

[327 × 260.] Modern impression (Derschau, B 47, called in the text 48) from the same block, which has been meanwhile repaired. The serpent has gone; the upper border-line now touches the top of the electoral shield from which it was removed, in no. 129, by an interval of 1½ mm. The sharp corner, r., of the outer collar, level with the chin, which was broken off, and in no. 129 made up with pen and ink, has now been inserted by a patch on the block. The long vertical crack beneath it remains visible as before, but has been partially closed up in the printing.
Purchased from Messrs. Colnaghi and Co., 1871.

130. THE ELECTOR JOHN FREDERICK I, THE MAGNANIMOUS.

Bust, in three-quarter face to left, with the scar on the l. cheek, in front of a niche. Near the upper corners are two coats-of-arms, duchy of Saxony, with crown of rue, l., and Thuringia r. In the lower corner r. the date 1547.

[306 × 241.] Modern impression.
Purchased from Messrs. Smith, 1845.

131. DUKE JOHN ERNEST OF SAXONY. Sch. ii, 309, 176.

Bust of a young man, clean-shaven, in a hat with feather, nearly full face, but turned slightly to r. In the r. upper corner the arms of the duchy of Saxony.

[325 × 267.] Modern impression (copy, Derschau, B 48—in the text, 47), uniform with no. 129a.
Purchased from Messrs. Smith, 1850.

132. DUKE GEORGE, AFTERWARDS CALLED "THE BEARDED." Copy of B. vii, 298, 143.

Bust, three-quarter face to l., with very short hair, a wreath on his head, wearing the order of the Golden Fleece. In l. upper corner the arms of the duchy of Saxony, in r. those of Thuringia.

[335 × 265.] Modern impression of the copy (Derschau, B 23), uniform with nos. 129a and 131.

Purchased from Mr. Buttler, 1873.

An old coloured impression of B. 143, at Dresden, has, above the portrait, "Von gots genaden Georg Hertzog zu Sachssen, Lantgraff in Doringen, Margraff zu Meissen," and below, "Zu Nürnberg bey Hanns Wandereisen" (no serpent). This cut has five lines on the forehead where the Derschau cut has three, and the shape of the shields is different. There is an impression of the other (Derschau) block with the serpent.

133. MARTIN LUTHER. Sch. iii, 257, 189 b.

Bust, three-quarter face to l., looking upward; wearing a cap and coat with high collar. Above the cap are lines reaching to the top of the block, the purpose of which is not clear, but they are probably the remains of a tablet which contained an inscription before the block was mutilated.

[330 × 276.] Late impression.

In the inventory of 1837.

Repr. W. L. Schreiber Sale Catalogue, no. 231. This and nos. 134, 135 are presumably after pictures by Cranach.

134. KATHARINA VON BORA.

Bust, three-quarter face to r., the hair in a net. She wears a gown trimmed with fur, black bodice, white stomacher and collar. The arms are seen to the elbow.

[328 × 273.] Late impression, similar to no. 133.

Purchased at the Brentano sale, 1870.

135. PHILIP MELANCHTHON.

Bust, three-quarter face to r., bare-headed, wearing a gown with the pointed collar turned up.

[325 × 277.] Late impression, similar to nos. 133 and 134.

In the inventory of 1837.

II.—HANS CRANACH.

Hans, elder son of Lucas Cranach the Elder; b. after 1500 (date unknown), pupil of his father at Wittenberg; travelled in 1537 to Italy; d. at Bologna, 9 October 1537.

Authorities:—

J. Stigel, "In immaturum obitum ornatissimi juvenis et eximii pictoris Johannis Cranachii, consulis Vittebergensis Lucae Cranachii filii, qui in Italiam profectus, Bononiae obiit, Epicoedion" (Poemata Johannis Stigelii, Jenae 1572). In the edition of 1577 the title is thus abridged: "In immaturum obitum Johannis | Lucae F. Cranachii."

M. Luther, "Tischreden," Leipzig, 1700 (the date of Hans Cranach's death is wrongly given as 1536).

J. Heller, C. Schuchardt—*see* L. Cranach I.

M. B. Lindau, "Lucas Cranach," Leipzig, 1883, pp. 292–304.

E. Flechsig, "Die Lösung der Pseudogrünewald-Frage," *Kunstchronik*, 1899, N.F. x., 337.

H. Michaelson, "Hans Cranach," *ibid.*, 373.

E. Flechsig, "Cranachstudien—I. Teil," Leipzig, 1900, pp. 110–250, especially from p. 179 onwards.

The only authenticated work of Hans Cranach is a sketch-book in the Kestner Museum at Hanover (Lippmann, "Cranach," pp. 4, 5). His name has only come into prominence since 1899, when Dr. Eduard Flechsig, at the opening of the Cranach exhibition at Dresden, published in a summarized form his arguments for identifying the "Pseudo-Grünewald," an artist allied to, but distinct from Lucas Cranach the Elder, with Hans Cranach. These arguments were further developed in the "Cranachstudien" (1900), but Dr. Flechsig has not fulfilled his promise to deal more fully with the work of Hans, and especially his woodcuts, in a later part of the same enquiry. The pictures need not here be considered, but it is on woodcuts, the two portraits of Christian II of Denmark (1523), that the argument really hinges. These are signed with the serpent, and everything indicates that they were produced under Cranach's immediate supervision; an old tradition even relates that Christian

resided in Cranach's house during his visit to Wittenberg. But the serpent differs in form from that used by Lucas Cranach, and it is universally agreed that the style of the woodcuts is not Lucas Cranach's own. Does the serpent, then, hereby mean that the woodcuts issued from Cranach's workshop? No, Flechsig replies; it has its strict heraldic meaning as a distinctive mark of the Cranach family, to whom it was granted as their heraldic bearings in 1508; in 1523 no one had a right to use it except Cranach himself and his sons. The younger of these was aged eight; there only remains the elder, Hans, whose age, unfortunately, is not recorded.[1]

The two portraits of Christian II are inseparably connected with certain groups of Wittenberg and Leipzig titlepages, and with the Halle relic-book of 1520; Flechsig partly sketches, partly hints at, a considerable *œuvre* to be attributed to the same artist. His identification was received at first with a good deal of scepticism, and it was pointed out that his interpretation somewhat strains the language of Stigel, our one authority for Hans Cranach's biography, with regard to that artist's age, or rather his youth. One or two of Flechsig's attributions, on the other hand, have been disproved. But, in the main, a tendency is noticeable in the more recent literature to accept Hans Cranach as the author of the group of woodcuts, and at least a part of the pictures, attributed to him by Dr. Flechsig.[2] "Hans Cranach" is used here as a more appropriate and convenient name than "Pseudo-Grünewald" for a certain young Wittenberg artist working about 1520 under Cranach's influence, but only with the distinct reservation that the identification of that artist with Hans remains an hypothesis neither proved nor disproved for want of paintings or woodcuts authenticated as Hans Cranach's work. No attempt has been made to trace his hand throughout the great mass of Wittenberg illustrations of the years 1520–37, but a few new attributions are here included which seem to arise naturally out of those already made by Flechsig.

[1] Arguing solely from the works attributed to "Hans Cranach," the earliest of which is a picture at Aschaffenburg, dated 1516, Flechsig assumes that he was born about 1500. Lucas was born in 1515, the youngest child Anna in 1520, and there is reason for thinking that the other daughters were born between Lucas and Anna. This leaves a surprising interval between Hans and Lucas, but it is quite possible that several children may have been born during these years and died young, just as in the Dürer family three children only survived, out of eighteen, and the junior painter, Hans, was nineteen years younger than the senior, Albrecht.

[2] The hypothesis is most fully accepted by E. Heyck in his book on Cranach (Künstler-Monographien, no. 95), which deals with pictures only.

BOOKS ILLUSTRATED BY HANS CRANACH.

A.—In the Department of Prints and Drawings.

1. [LUTHER.] DE BONIS OPERI- | bus Docto. Martini | Lutheri Li- | ber. J. Grünenberg, Wittenberg, 1521; 4to. (Dommer 192.)

Presented by Mr. W. Mitchell, 1904.
Flechsig's border 10, with birds, animals, printing-press, and monogram of J. Grünenberg [165 × 125; opening, 85 × 63], Sch. ii, 290, 137; P. iv, 23, 214.

2. [LUTHER.] Auff des bocks zu | Leypczick Ant- | wort D. M. | Luther. | Wittenberg. | 1521. (J. Grünenberg, Wittenberg, 1521.—Dommer 205.) 4to.

Purchased from Mr. Gutekunst, 1869.
The same border as in no. 1.

3. [LUTHER.] ANTITHESIS FIGVRATA VITAE | CHRISTI ET ANTHICHRISTI. (J. Grünenberg, Wittenberg, 1521.—Dommer 237) 4to.

Purchased from Mr. Asher, 1851.
Flechsig's border 12, with a large vine-leaf and columns with tritons and nereids at their bases [169 × 121]. Twenty-six illustrations [*c.* 118 × 96]. Sch. ii, 240, 104.

(1.) Christ fleeing from the Jews who wish to make him King.
(2.) The Pope asserting his superiority to the Emperor and denying him access.
(3.) Christ being crowned with Thorns.
(4.) The Pope assuming the Triple Tiara.
(5.) Christ washing the Apostles' Feet.
(6.) The Emperor kissing the Pope's Toe.
(7.) Peter finding the Tribute Money in the Fish's Mouth and paying it at Christ's command.
(8.) The Pope fulminating against an Emperor who receives Money from Ecclesiastics.
(9.) Christ healing Cripples and Lepers.
(10.) The Pope watching a Tournament.
(11.) Christ bearing the Cross.
(12.) The Pope carried in a Litter.
(13.) Christ preaching to the People.
(14.) The Pope and Bishops at a Banquet.
(15.) Mary and Joseph adore the Infant lying in a Manger.
(16.) The Pope in command of an Army.
(17.) Christ's entry into Jerusalem, riding upon an Ass.
(18.) The Pope riding with a stately Retinue. Hell in the Distance.
(19.) Christ forbidding his Disciples to take Gold and Silver, or two Coats.
(20.) The Pope points out to a Bishop the stateliness of his Cathedral City.
(21.) Christ saying to the Pharisees, "The Kingdom of God cometh not with observation."
(22.) The Pope giving his blessing to Monks and Nuns who kneel before him.
(23.) Christ expelling the Money-changers from the Temple.
(24.) The Pope enthroned in Church receiving Money for Indulgences.
(25.) The Ascension.
(26.) The fall of Antichrist into Hell.

The woodcuts have not hitherto been attributed to Hans Cranach, but they are connected by several links with the group put together as his work by Flechsig. Observe, especially, the resemblance of Christ in no. 25 with Christ in the Resurrec-

tion in "Eyn deutsch Theologia," 1518; in no. 26 the face of the devil on the right resembles the masks of frequent occurrence in the Heiligthumsbuch and the title-pages; the ornaments at the foot of the throne resemble those in the Heiligthumsbuch, sig. P 5 v.; the ornaments on sig. B 3 are also characteristic of Hans Cranach. It is impossible to attribute these illustrations to Lucas Cranach, though his influence is strongly marked in them. No. 18 was used on the back of the title-page of "Eyn Clag vnd bitt der deutschē | Nation an den almechtigen | gott umb erloszūg | auss | dem gefencknis des | Antichrist (n.p.d.), 4to.

4. [LUTHER.] Passional Christi vnd | Antichristi. (M. Maler, Erfurt, 1521.—Dommer 238) 4to.

Presented by Mr. W. Mitchell, 1904.
Contains copies of the title-page and complete set of illustrations in no. 3.

5. [LUTHER.] Von men- | schen lere zu | meyden . . . . Wittemberg, M.D.xxij. (J. Grünenberg, Wittenberg. 1522.—Dommer 280) 4to.

Presented by Mr. W. Mitchell, 1904.
Flechsig's border 5, containing l. a man with a squirrel on his shoulder, r. a man drinking, the arms of Saxony above and those of Wittenberg below. [158 × 118; opening, 113 × 72].

6. [LUTHER.] Von eynsetzung vnnd | ordnung der diener der kirch | en (n.p.) 1524; 4to.

Transferred from the Department of Printed Books, 1887.
Copy of Flechsig's border 16 (for the original, see p. 329, no. 17).

7. [MELANCHTHON.] Eyn schrifft Phi- | lippi Melanchthon | widder die arti- | kel der Bawr- | schafft. (J. Grünenberg, Wittenberg, 1525) 4to.

Presented by Mr. W. Mitchell, 1904.
Flechsig's border 8, containing angels with musical instruments [160 × 119; opening, 115 × 76], in the second state (Dommer 69 B). The electoral swords have been removed from the upper shield, and the small Saxon arms with the crown of rue from the lower one.

8. [LUTHER.] Eyn brieff an die | Christen Zu | Straspurg | widder den schwer- | mer geyst. (Cranach and Döring, Wittenberg, 1525) 4to. (Knaake [1] 32.)

Transferred from the Department of Printed Books, 1889.
Flechsig's border 17, with a portico and two angels holding a disc with Luther's device of a rose, and on either side of it the initials M L in white [166 × 128; opening, 61 × 59].

9. [LUTHER.] Eyn Sermon von | stercke vnd zunemen des | glaubens vnd der | liebe. | Aus der Epistel S. | Pauli zun Ephe- | sern. | Mart. | Luther. | Wittemberg. | M.D.XXVI. (M. Lotter jun., Wittenberg, 1526) 4to.

Presented by Mr. W. Mitchell, 1904.
Border not described by Flechsig, with three stags and a hind below, male and female monsters above, on either side of a vase, upon a background shaded from right to left [171 × 120; opening, 77 × 59]. P. iv, 24, 123. Repr. Butsch i, 93 (from a book of 1527).

[1] "Über Cranach's Presse," *Centralbl. f. Bibliothekswesen*, vii, 196 ff.

10. [BIBLE.] Das naw | testament nach lawt | der Christlichē kirchen | bewertē text, corrigirt, vñ wider | umb zu recht gebracht . m.d.xxvij. (Emser's Catholic Version). W. Stöckel, Dresden (1527); fol.

Purchased from Mr. Thorp, 1851.

Nineteen illustrations to the Apocalypse from the series first used at Wittenberg in the September and December editions of Luther's translation, 1522 (p. 330, nos. 23, 24; *see* the remarks there made), Sch. ii, 208, 33. Emser applied to Lucas Cranach, by order of Duke George of Saxony, for the use of the blocks to illustrate his translation of the New Testament, and paid forty thalers for the privilege. This only proves that the blocks were Cranach's property. The two subjects not used in the 1527 edition were replaced by new woodcuts designed by Lemberger.

11. [MELANCHTHON.] Vnterricht | Philip. Melan. | Wider die Lere | der Widerteuffer aus dem | latin verdeudschet, durch | Just. Jonas | Wittemberg | MDXXVIII. (N. Schirlentz, Wittenberg, 1528) 4to.

Presented by Mr. W. Mitchell, 1904.

On the title-page is the autograph of Veit Dietrich (*Vitus Theodorij*).

Border with the Trinity, two prophets, the Nativity, and three shields with the devices of Luther, Melanchthon and Schirlentz. [172 × 120; opening, 63 × 48], P. iv, 23, 119.

12. [POLLICARIUS.] Der heiligen XII. | Aposteln ankunfft, beruff, glauben, | lere, leben vnd seliges absterben, etc. Successors of G. Rhaw, Wittenberg, 1549; fol.

Purchased from Mr. Evans, 1851.

Eleven of the Apostles on the title-page (*see* p. 276, no. 2) may be by Hans Cranach, assuming that they are much earlier than the date of this book. The Creation, sig. A 4, 157 × 106, seems to be by the same hand as the border in no. 11 (P. 119). On B 5 v. is the Resurrection, Sch. 94, P. 162, first used in 1518 (*see* p. 330, no. 20).

Doubtful.

13. [LUTHER.] Der Erste Theil | Der Bûcher, Schrifften, vnd | Predigten . . . D. Martin Luthers. V. Gaubisch, Eisleben, 1564; fol.

Purchased from Messrs. Heussner and Lauser, 1879.

(1–65.) Sixty-five woodcuts [80 × 60], representing the pope, the Catholic hierarchy and the religious orders, by an artist of the school of Cranach, not recorded as appearing earlier than 1557. Judging, however, by internal evidence, it would seem that these woodcuts were produced at the time of the composition of Luther's work, Das Pabstthum mit seinen Gliedern (1526), though the illustrations in the editions of that year are by Beham (Pauli, 1124–1196). They strongly resemble the illustrations to "Passional Christi und Antichristi," and may well be by the same artist five years later. These illustrations themselves were formerly erroneously attributed to Beham. (*See* Pauli, nos. 1124a–1196a.) They are printed from fifty-six blocks, nine of which are used twice.

B.—In the Department of Printed Books.

Nos. 1–19 are quoted for their title-borders only. Their arrangement is not strictly chronological, but follows the order adopted by Flechsig in

his enumeration of the Hans Cranach borders.[1] Nos. 1, 2, 5, 8 were printed by M. Lotter, sen., Leipzig, 3, 4, 7 by M. Lotter, jun., 6, 9, 10, 11, 13 by J. Grünenberg, 12, 14, 17, 18 by Cranach and Doring, 15, 16 and 19 by N. Schirlentz, Wittenberg.

1. [LANGIUS.] Oratio | Ioannis Langij Lembergij, Encomium theo- | logicæ disputationis . . . . cõplectens. M. Lotter, sen.; Leipzig, 27 July 1519; 4to (Pr. 11376).

Border with the Holy Family, St. Dorothy, and a group of children singing and playing from a sheet of music, attributed by Flechsig, p. 221, to Hans Cranach. Signed A (presumably the mark of the woodcutter). Wrongly attributed to Holbein (Pass. iii, 411, 117). Repr. Butsch, i, 88. Proctor's border (M. Lotter, sen.) C. Also used in Pr. 11558 and 11907 (M. Lotter, jun., Wittenberg).

2. [SUAVENIUS.] Petri Suaue | nii Equitis | Pomerani | ad Joannẽ | Cellariũ epi | stola Apo | logetica. (M. Lotter, sen., Leipzig, 1519) 4to (Pr. 11379).

Border with eleven half-lengths of musicians and nine poets round the Castalian spring, attributed by Flechsig, p. 221, to Hans Cranach.

3. [LUTHER.] Appellatio D. Mar- | tini Lutheri ad | Concilium a | Leone Decimo, denuo re | petita & innouata. | Wittembergae. (M. Lotter, jun., Wittenberg, 1520) 4to. (Dommer 182; Pr. 11896).

Border with a hermit and nun. Fl. 1; Dom. 77; Götze 159 = Butsch, i, 90. The border was repeated in the following books of 1521–23, all in the library: Dommer 201 (Pr. 11908), 254, 266, 327, 334, 360. Also in the following not mentioned by Dommer: [Luther] Evangelium | Von den tzehen ausz- | setzigen vordeutscht | vnd ausgelegt | Mar. Luth. Wittenberg (earlier than Dommer 254), and [Luther] Das eyn Christliche ver- | samlung odder gemeyne | recht vnd macht habe: al- | le lere zu vrteylen, etc., M. Lotter, jun., Wittenberg, 1523; 4to. (Baer, Cat. 500, no. 736, but with "Christeliche.")

Dommer 254 contains G, and D. 266 H, I, Q, V, of the alphabet designed by Hans Cranach in the same style as the border (*see* Dommer, p. 239). D from the same alphabet occurs on sig. a 3 of "Das Magnificat ver- | teuschet vnd ausge- | legt durch Mart. | Luther. | Wittemberg" (not in Dommer).

4. [LUTHER.] Rationis Latomia- | næ pro Incendiariis Louanien- | sis Scholæ Sophistis red- | ditæ, Lutheriana | Confutatio. | Vuittembergæ. (M. Lotter, jun., Wittenberg, after 20 June, 1521) 4o. (Dommer 245).

Border with a man holding bottle and spoon, and a horned savage. Fl. 2; Dom. 78 = Butsch i, 91. Initial E from Hans Cranach's alphabet. The border repeated in Dommer 262 (1522), which contains initials O (used as Q), P, S, from the same alphabet.

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[1] "Cranachstudien," pp. 221 (early borders without numbers), 202–220 (nos. 1–16), 227 (no. 17). Flechsig's no. 4 and the folio border are mentioned on p. 221. A border not described by F., but clearly belonging to this group, occurs in "Des heylgen Geysts, deutlicher warnungsbrieffe vnnd Brandtzeychen," etc. (n.p.d., 4to, 18 ll, sig. a–e), in the library of the Royal Society. It is in one piece [168 × 118; opening, 82 × 65], and contains at the top a bearded monster with two tails ending in foliage and grasped by naked boys, at the sides square columns with four dolphins at the base of each, and below two winged boys supporting an empty shield. Others in which, perhaps, his influence rather than his own hand is to be detected, occur in "Eyn trost brieff an die Christen zu Augspurg Martinus Luther Wittemberg. M.D.XXIIII." (Hans Lufft), and "Eyn Schrecklich geschicht vnd gericht Gottes vber Thomas Müntzer," n.p.d. (1525).

5. [LUTHER.] Sermo Mar-|tini Lutheri de praepa | ratione ad morien-|dū e vernaculo | in latinū versus. M. Lotter, sen., Leipzig, 1520; 4to. (Dommer 115; Pr. 11563).

Border with monsters and birds issuing from cornucopias. Fl. 3 (repr. p. 205); Dom. 91; Götze 170. This border was repeated in Pr. 11566 (= Dommer 106).

6. [LUTHER.] Ein heylsams Buch-|lein . . . vō der Beicht gemacht. . . . M.D.XX. J. Grünenberg, Wittenberg, 1520; 4to. (Dommer 133; Pr. 11864).

Border with arms of Saxony and Wittenberg, a man with a rosary having a squirrel on his back, and a naked man drinking. Fl. 5 (repr. p. 207); Dommer 70 A; Götze 109. This border was repeated in Pr. 11872, 11875, 11878 (1520), and Dommer 211, 246, 273, 274, 280, 285 (1521–22), all of which are in the library. It was also used later in an altered state (*see* Dommer, p. 235, no. 70 B).

7. [LUTHER.] Confitendi | Ratio D, Martini | Lutheri Augus-|tiniani Wit-|tenber | gen. | Vuittenbergæ, apud Melchiorem | Lottherum Iuniorem, Anno | M,D,XX. 4to. (Pr. 11884).

Border with arms of Wittenberg at the top, children riding on monsters at the sides, and two men supporting the device of Lotter at the foot; on a black ground. Fl. 6 (repr. p. 209); Dommer 75 A; Götze 183. This border was also used in Dommer 61 = Pr. 11914, 144 = Pr. 11900, 168 = Pr. 11916, in Pr. 11888, 11889, 11891, 11894, 11913, 11915, all of the year 1520, and in Dommer 203, 240 (1521). *See* Pr.'s remarks (p. 162) about the cracks in the block and its different states.

A copy of this border was used by N. de Grave at Antwerp in 1520 (Justinianus, Instituten). *See* W. Nijhoff, "L'Art Typographique dans les Pays-Bas," Livr. 2.

8. [ALVELD.] Eyn gar fruchtbar vñ | nutzbarlich buchleyn | vō dē Babstlichē stul: | vnnd von sant Peter: | . . . . durch bruder Augustinū | Alweldt sant Francisci | ordens tzu Leiptzk. (M. Lotter, sen., Leipzig, 1520) 4to. (Pr. 11560).

Border with a drunkard reclining, a man playing the shawm, a fat man drinking, and two men below supporting a shield with Lotter's device (wrongly attributed to Holbein, P. iii, 407, 102). Fl. 7; Dommer 76; Götze 184. This border was also used in Pr. 11559 (a weak impression), which has Lotter's name as printer, and also at Wittenberg by M. Lotter, jun., in three editions of Luther, Von den guten Werken, Dommer 146–148 (= Pr. 11887, 11885, 11886). Butsch, i, 92, reproduces an Augsburg copy which is perhaps by Weiditz.

9. [BIBLE.] Auszlegung des hūdert | vnd neundten psalmen. | Dixit dñs domino meo. | Doctoris Martini Lu-|ther, etc. J. Grünenberg, Wittenberg, 1520; 4to. (Pr. 11866).

Border with electoral shield at top supported by two seated angels in breast-plates, the arms of Wittenberg below between two angels eating grapes and two reclining, angels playing musical instruments at the sides. Fl. 8; Dommer 69 A; Götze 112. This border was also used in Pr. 11874. In 1523 it appeared in a second state with the upper shield empty and the arms of Saxony removed from the lower one. It is insignificant and badly cut, and the attribution to Hans Cranach, though defended by Flechsig, is doubtful.

10. [LUTHER.] Von meñ | schenn lere zu | meyden. J. Grünenberg, Wittenberg, 1522) 4to. Dommer 281.

Border with candelabra supporting a man blowing the shawm, and a wolf in monk's habit; below two angels supporting an empty shield. Fl. 9 (repr. p. 213); Dommer 73. Also used in Dommer 292 (1522), and 377 (1523), all in the library.

11. [BODENSTEIN.] Von vormugen des | Ablas. wider bruder | Franciscus Seyler | parfuser ordens | Andres Carol | stat Doct. J. Grünenberg, Wittenberg, 1520; 4to. (Pr. 11880).

Border (already worn and broken) with a printing press and the monogram of J. Grünenberg, attributed to Lucas Cranach I (Sch. ii, 290, 137). Fl. 10; Dommer 71; Götze 131. Repr. Butsch, i, 89. Also used in Dommer 192, 205, 232 (1521), 271, 279, 315 (1522), all in the library.

12. [LUTHER.] Vrsacb. vnd antt-|wortt. das iungk-|frawē. kloster. got-| lich v'lassen mugē. (Cranach and Döring, Wittenberg, 1523); 4to. (Dommer 355).

Architectural border with three angels above, supporting shields. Fl. 11 (repr. p. 217); Dommer 80; Götze 146. Knaake, p. 199. Also used in Dommer 361, 368 (July, 1523).

13. [JESUS CHRIST.] Passional Christi vnd | Antichristi. (J. Grünenberg, Wittenberg, 1521) 4to. (Dommer 236).

Architectual border with nereids and tritons at the base of the columns, and a large vine-leaf pierced with an opening to contain the title. Fl. 12; Dommer 72 A. Also twenty-six woodcuts in the text, as in p. 324, no. 3.

14. [LUTHER.] Ordenūg eyns gemey-|nen kastens. | Radschlag wie die gey-| stlichen gutter zu han-| deln sind. (Cranach and Döring, Wittenberg, 1523) 4to. (Dommer 375).

Border with a large vine-leaf and two lions. Fl. 13; Dommer 79 B (79 A is a copy of this); Götze 164 ("Nachschnitt"); Knaake, p. 201. Also used in Dommer 386. In the original the background is white; a copy with horizontal shading was used by M. Lotter, jun.

15. [LUTHER.] Eyn Bett-| buchlin vnd lesse bůchlin, | Mar. Luth. | Gemehret vnd ge-| bessert. N. Schirlentz, Wittenberg, 1523; 8vo.

Border with two columns supporting an entablature and a mask below. [134 × 84.] Fl. 14; Heyer[1] 59. This border was also used by J. Grünenberg.

16. [LUTHER.] Eyn Sermon | auff den Pfing-| stag. (N. Schirlentz, Wittenberg, 1523) 4to. (Dommer 358).

Border with a satyr, nude woman and two children. Fl. 15; Dommer 83 A. Also used in Dommer 391 and 394.

17. [LUTHER.] De insti-|tuendis Ministris | Ecclesiæ, ad Clarissimum | Senatum Pragensem | Bohemiæ. (Cranach and Döring, Wittenberg, 1523) 4to. (Dommer 385).

Border with three angels supporting an empty shield; the two outermost hold the upper ends of two garlands, with fruit in the middle, of which a fourth angel is tying the lower ends together. Below on either side is a reclining stag. Fl. 16; Dommer 81; Götze 166; Knaake, p. 202. This border was also used in Knaake 14, 16, 17, 20. Dommer 385 contains a large initial P [56 × 51], with a child riding on a dolphin, evidently by the same artist as the title-border.

[1] "Lutherdrucke auf der Breslauer Stadtbibliothek," *Centralbl. f. Bibliothekswesen*, 1892, ix, 479, no. 59.

18. [LUTHER.] Offinba- | rung des Endchrists | aus dem Prophe- | ten Daniel wydder | Catharinum. (Cranach and Döring, Wittenberg, 1524) 4to. (Knaake 23).

Border with a portico and two angels holding a disc with Luther's device of a rose, and on either side of it the initials M L in white. Flechsig 17; Götze 132; Knaake, p. 203. Also used in Knaake 26, 28–33, 35, all in the library.

19. [LUTHER.] Formula | Missæ et Communionis | pro Ecclesia Vuittem- | bergensi. | Martini Lvther. | Wittembergæ. MDXXIII. (N. Schirlentz, Wittenberg, 1523) 4to. (Dommer 388).

Border undescribed, but in the style of the preceding group, composed of four pieces: (a) winged monsters, male and female, facing outwards, their tails linked [42 × 117]; (b, c) columns [123 × 25]; (d) a console [30 × 67]. Background shaded horizontally. On the verso of the last leaf is an Agnus Dei upon a vine-leaf [63 × 52], clearly also by Hans Cranach. The same border was used in Dommer 380, and in "Von B. Henrico ynn | Diedmar verbrand | sampt dem zehen- | den Psalmen | ausgelegt | durch | Mart. Luther. | Wittemberg. | 1525 Jar." 4to.

OTHER BOOKS, IN CHRONOLOGICAL ORDER.

20. [GERMAN THEOLOGY.] Eyn deutsch Theologia. J. Grünenberg, Wittenberg, 1518; 4to. (Pr. 11839).

On the title-page, the Resurrection of Christ and the Burial of the old Adam [132 × 105], signed with the serpent. Sch. 94; Pass. 162. Flechsig (p. 54) discusses the form of the serpent, denies any intimate connection with the genuine woodcuts of Lucas Cranach, and attributes this cut (p. 250) to his son Hans. The woodcut was reprinted in the edition of 28 Sept., 1520, Eyn Deutsch Theologia (Pr. 11869). *See* also p. 326, no. 12. This cut should be compared with the "Ascension" in the Passional Christi und Antichristi (1521).

21. [MAURICE.] VOrtzeichnus vnd | zceigung des hochlob | wirdigen heiligthumbs | der Stifftkirchen der heiligen | Sanct Moritz vnd Ma- | rien Magdalenen | zu Halle. Halle, 1520; 4to. (Pr. 11985). Imperfect, wanting title-page and three other leaves.

For list of woodcuts by Hans Cranach, *see* Flechsig, p. 183. The remainder are by Wolf Traut.

22. [BIBLE.] Deutsch Auszlegūg des sieben | vñ sechtzigstē Psalmē. vō dem | Ostertag. Hymelfart | vnd Pfingsten. D. | Martinus L. (n.p.d.—1521). 4to.

On title-page, David kneeling and playing the harp; the Almighty appears to him l. [94 × 74]. Clearly by the same artist on the "Antithesis Figurata," *cp.* especially C 2 v. (no. 19).

23. [BIBLE.] Das Newe Testa- | ment Deůtzsch. (xylographic). Vuittemberg. (Melchior Lotter, September, 1522) fol. (Muther[1] 16).

[1] R. Muther, "Die ältesten deutschen Bilder-Bibeln," Munich, 1883.

CHRISTIERNVS Z' DEI GRA DANIE
SVETIE NORVEGIE Z'CREX DVX
SLESVICEN HOLSATIE STORMARIE ET
DITMERSIE COMES IN OLDENBORG Z'C
1523

Plate XVII

HANS CRANACH

Christian II, King of Denmark

The twenty-one woodcuts to the Apocalypse, which first appeared in this, the original edition of Luther's translation of the N.T., are related to the style of the elder Cranach in much the same degree as those of the "Antithesis Figurata," and notably of the illustrations to the early editions of Luther's O.T. They differ among themselves, not only in cutting but in draughtsmanship, so markedly that it seems impossible to attribute all to the same designer. The last cut is signed with a monogram H B, for which no satisfactory explanation has been found.[1] Some of the best of the series, nos. 1 (observe the ornament on the candlesticks), 2, 4 (compare the corpse in Sch. 94), 10, 11, 12, 17, 18, 20, seem, however, to be by the artist here identified with Hans Cranach; in other cases, perhaps, his style is only obscured by the bad cutting.

24. [BIBLE.] (Same title as no. 23.) Melchior Lotter, Wittenberg (December), 1522; fol. (Muther 17).

The same woodcuts to the Apocalypse. In three cases (nos. 11, 16, 17) a second state has been produced, the triple crown having been converted into a single one.

25. [BIBLE.] Das All | te Testa | ment deutsch. | M. Luther. | Vvittemberg. (M. Lotter, 1523) fol. (Muther 28).

25a. [BIBLE.] Das Ander (xylographic) | teyl des alten | testaments. (Cranach and Doring?, Wittenberg, 1524) fol. (Muther 35).

25b. [BIBLE.] Das Dritte teyl des allten Testaments. M. Lotter, Wittenberg, 1524; fol. (Muther 38).

The illustrations to these three parts of Luther's Bible are closely allied to those of the Apocalypse, and there is the same possibility that a portion of them may be by Hans Cranach. The title-page of the first part is by Lemberger; that of the third part appears to be by a different hand altogether. The only illustration in the third part is that belonging to the Book of Job.

26. [FREDERICK I.] Illustrissimi et potentissimi Principis Domini Christierni . . . ad duas epistolas, quibus rationem belli aduersus illum suscepti Illustrissimus Holsatiæ dux D. Fridericus illius patruus reddere conatur, ... responsio. M. Lotter (Wittenberg), 1524; 4to.

27. [LUBECK.] Illustrissimi et invictissimi Principis, Domini Christierni . . . ad emissos contra se Lubicensium articulos. . . . Responsio. M. Lotter (Wittenberg), 1524; 4to.

On the title-page of each work, the arms of Christian II, King of Denmark [110 × 72], undescribed. On the verso, the portrait of Christian II, signed with the serpent, and dated 1523 (repr. Flechsig, p. 229). Sch. ii, 309, 177. On the importance of this woodcut for the whole Hans Cranach question, *see* Flechsig, p. 230 ff. The books also contain initials (C, E, I, I, V) from Hans Cranach's alphabet.

28. [LUTHER.] Eyn predigt vnd | warnung, sech zu | hüten für falschen Propheten, auff das Euangelion. Matthei. vii. G. Rhaw, Wittenberg, 1525; 4to.

Border [167 × 128; opening, 75 × 59] contaiuing the dispersal of the twelve Apostles; St. John is filling his flask at a spring. Sch. ii, 293, 143; P. iv, 24, 120. The cuts in this and the following books (nos. 29–31) are closely connected with those in nos. 22–25.

[1] For drawings at Pavia with a similar signature, *see* the Vasari Society's publications, part iv. (1908–9), nos. 33, 34.

29. [BIBLE.] Der Prophet Jona, aus-|gelegt durch Mart. Luth. Michel Lotter, Wittenberg, 1526 ; 4to.

Border [165 × 122 ; opening, 21 × 80] with five scenes from the story of Jonah.

30. [BIBLE.] Der Prophet Habacuc | ausgelegt durch Mart. Luth. Michel Lotter, Wittenberg, 1526 ; 4to.

Border [163 × 120 ; opening, 22 × 70] in the same style as that of no. 29. Sch. ii, 293, 141 ; P. iv, 23, 118.

31. [BIBLE.] Der Prophet Sachar Ia, ausge-|legt durch Mart. Luther. Michel Lotter, Wittenberg, 1528 ; 4to.

Woodcut on title-page [161 × 118] in which Zechariah is represented in the act of prophesying, with special reference to the Incarnation, the angel among the myrtles (Zech. i, 8-11), the clothing of Joshua the high priest with a mitre and fair raiment (Zech. ii, 3-5), and the entry of Christ into Jerusalem (Zech. ix, 9). Letters E and I from an ornamental alphabet [38 ×38] by Lemberger.

32. [BIBLE.] Fragment of a Low German Old Testament [Dat drüdde Deel des olden Testaments mit vlite gecorrigert], lacking title-page, with colophon "Gedruckt dorch Michel Lotther. MDxxxij." 8v.

Sig A3, illustration to the Book of Job [121 × 85]. Border to Proverbs (De spröke Salomo) exactly in the style of the quarto borders ascribed by Flechsig to Hans Cranach, especially nos. 1, 3 and 4. At the top is a man in armour reclining, seen from the back, over him a mask formed of leaves. Below is a vase of fruit. On either side is a monster with a single head and curved beak, but divided into two bodies ending in foliage [122 × 85 ; opening, 66 × 43].

33. [BIBLE.] Dat Nye | Testament. | Martini Luthers. H. Lufft, Wittenberg, 1532 (titlepage dated 1533) ; 8vo.

The cuts illustrating the four Gospels, Epistle to the Galatians, and Epistles of St. Peter and St. James, belong to the group attributed to Hans Cranach under nos. 22-25 and 28-31. Other cuts are by Lemberger and various hands.

WOODCUTS BY HANS CRANACH.

i. Title-pages. Nos. 1–11.

1. BORDER WITH THE HOLY FAMILY, SINGING ANGELS, AND ST. DOROTHY. P. iii, 411, 117 (as Holbein) ; Flechsig, p. 221.

[183 × 128 ; opening, 125 × 90.] Good impression, on title-page of "De Ratione disputandi, prae | sertim in re Theologica, Pe-|tri Mosellani Protegēsis oro." (M. Lotter, Leipzig, 1520 ?) 4to. *See* p. 327, no. 1.

Presented by Mr. W. Mitchell, 1895.

The initial A (Nagl., Mon., i, no. 34 ?), which is visible in the foreground, is presumably that of the woodcutter. Repr., Butsch, i, 88.

1a. THE SAME BORDER.

Not so well printed, on title-page of "De ratiõe dispu | tandi, præsertim in re Theologica, Petri Mo | sellani Protegensis oratio." (M. Lotter, Leipzig, 1520.—Pr. 11558).

Purchased from Messrs. Colnaghi and Co., 1871.

2. BORDER WITH A HERMIT AND NUN, VASE OF FRUIT, MASK AND CORNUCOPIAS. Flechsig, p. 202, no. 1.

[172 × 124; opening (arched) 108 × 75.] Good impression, on title-page of "Van der fryheyt eynes | Christen mynschen. | D. Martinus Luther. | wittemberch Jm | xxiij . Jare." (M. Lotter, Wittenberg) 4°. (Not mentioned by Dommer, nor in the B.M.)

Presented by Mr. W. Mitchell, 1895.

Repr., Butsch, i, 90. Used in 1520 (*see* p. 327, no. 3).

3. BORDER WITH A MAN HOLDING A BOTTLE AND SPOON, AND A HORNED SAVAGE. Flechsig, p. 203, no. 2.

[171 × 120; opening (arched), 106 × 73.] Fair impression, on title-page of "De ab | roganda missa | privata Marti- | ni Lutheri | senten- | tia. (M. Lotter, Wittenberg, 1521).

Transferred from the Dept. of Printed Books, 1909.

Repr., Butsch, pl. 91. *See* p. 327, no. 4.

4. BORDER WITH THE ARMS OF WITTENBERG, CHILDREN RIDING ON MONSTERS, AND TWO SOLDIERS SUPPORTING A SHIELD WITH THE BRAZEN SERPENT,[1] UPON A BLACK GROUND. Flechsig, p. 208, no. 6.

[177 × 120; opening, 109 × 68.] Fair impression, on title-page of "Desyderii Erasmi | ad Reverendissimvm Mo- | guntinensium Præsulem . . . . Epistola." (M. Lotter, jun., Wittenberg, 1520.—Pr. 11894). *See* p. 328, no. 7. Repr., Flechsig, p. 209.

Purchased from Mr. Caspari, 1875.

4a. THE SAME BORDER.

Later impression, with a crack across the two shields, on title-page of "Grund vnnd vrsach al- | ler Artickel D. Marti. | Luther," etc. (1521, Dommer 203).

Purchased from Mr. Gutekunst, 1874.

5a. COPY OF BORDER WITH A MAN PLAYING THE SHAWM, A STOUT MAN DRINKING, AND TWO SOLDIERS SUPPORTING A SHIELD WITH THE BRAZEN SERPENT, UPON A BLACK GROUND. P. iii, 407, 102 (as Holbein); Flechsig, p. 208, no. 7.

[176 × 121; opening, 107 × 68.] Fair impression, on title-page of "Ain Sermon In | der deütlich angezeygt, vnd geleert ist | . . . . 1. 5. 23. | D. Jac. Strauss zů Eyssenach eccle." (Augsburg).

Purchased from Messrs. Colnaghi, 1871.

This copy, not the original, is reproduced by Butsch, i, 92. It has been attributed to Weiditz, but I see nothing specially characteristic of him in the slight deviations from the original design, which is clearly an invention of the Wittenberg artist, and is closely connected with the other borders of this series. For the original, *see* p. 328, no. 8.

[1] According to Flechsig the device of Melchior Lotter, and this is confirmed by its presence in a border designed by Lemberger and used in "Der Cxxvij Psalm . . . Durch D. Mar. Luther ausgelegt," Michel Lotter, 1536; but it is also an emblem specially associated with Melanchthon. *See* the border, P. iv, 23, 119, used by N. Schirlentz, and that containing the initials and badges of five reformers, used by Lufft.

6. BORDER WITH BIRDS, ANIMALS, PRINTING PRESS, AND MONOGRAM OF JOHANN GRÜNENBERG.
P. iv, 22, 214; Sch. ii, 290, 137; Flechsig, p. 214, no. 10.

[166 × 124; opening, 85 × 61.] Good impression, on title-page of "Biblia noua | Alueldē | sis. | Wittenbergae. | ANNO M.D.XX." (not in Pr.).
Purchased from Messrs. Colnaghi and Co., 1871.
Repr., Butsch, i, 89, and Lippmann, Text, p. 16. *See* p. 329, no. 11.

7a. COPY OF BORDER WITH A LARGE VINE-LEAF AND TWO LIONS WITH THEIR TAILS CROSSED. Flechsig, p. 218, no. 13.

[168 × 127; opening, 68 × 66.] Good impression, on title-page of "Von dem al | ler nôttigisten, Wie | man diener der kirchen we- | len vnd eynsetzen sol. | Mart. Luther. | . . . Wittemberg . Im . xxiiij . iar." (M. Lotter, jun., Wittenberg, 1524—Dommer 79A.)
Presented by Mr. W. Mitchell, 1895.
In the original according to Flechsig (Dommer 79B, as copy) the background is white. It was used by Cranach and Döring. *See* p. 329, no. 14.

8. BORDER WITH TWO DOLPHINS, A SATYR, NUDE WOMAN, AND TWO CHILDREN. Flechsig, p. 219, no. 15.

[172 × 123; opening, 95 × 59.] Good impression, on title-page of "Epistel Sanct | Petri gepredigt | vnd ausgelegt | durch | Mart. Luther. | Vuittemberg. | M.D. xxiij." (N. Schirlentz, Wittenberg, 1523.—Dommer 394). *See* p. 329, no. 16.
Presented by Mr. W. Mitchell, 1895.

8a. THE SAME BORDER.

Later impression, on title-page of "Die ander Epistel | Sanct Petri, | vnd eine S. Judas | gepredigt vñ aus- | gelegt durch | Mart. Luther | Vuittemberg."
Purchased from Mr. Gutekunst, 1874.

8b. COPY OF THE SAME BORDER.

[170 × 121; opening, 93 × 58.] The horizontal shading of the background is much closer. An isolated pebble which may be seen in the original on the ground beneath the r. foot of the child by the woman's side, is omitted in the copy. On title-page of "Ordenung vnd beri | cht wie es furterhin | mit ihe- | nen so das Hochwirdig Sa | crament empfahen wol- | len | gehalten sol | werden. | . . . Martinus Luther. | Wittemberg. | MDXXV." (M. Lotter, jun., Wittenberg, 1525).
Purchased from Messrs. Colnaghi and Co., 1871.

9. BORDER WITH FOUR ANGELS HOLDING GARLANDS AND AN EMPTY SHIELD, AND TWO RECLINING STAGS.
Flechsig, p. 219, no. 16.

[172 × 121; opening, 79 × 60.] Fair impression, on title-page of "DE INSTI- | TVENDIS MINISTRIS | Ecclesiæ, ad Clarissimum | Senatum Pragensem | Bohemiæ. | MARTINVS LVTHER. | Vuittemberge." (Cranach and Döring, Wittenberg, 1523.—Dommer 385, Knaake 15). *See* p. 329, no. 17.
Purchased from Messrs. Colnaghi and Co., 1871.

9a. THE SAME BORDER.

Later but better impression on title-page of "Wie man trotzen sol | auffs Creutz wid | der alle wellt | zu stehen | bei dem | Euangelio, | an die Igler. | Paulus Speratus nach der | gefencknis zum newen Jar. | Gedruckt zu Wittemberg. | M.D. xxiiij."
Presented by Mr. W. Mitchell, 1895.

10. BORDER WITH A PORTAL UNDER WHICH TWO ANGELS HOLD A DISC WITH THE DEVICE OF LUTHER.

Knaake, p. 203; Flechsig, p. 227, no. 17.

[165 × 128; opening, 60 × 58.] Good impression, on title-page of "Der hundert vnd | Sieben vnd zwen- | zigst psalm ausge- | legt an die Chri- | sten zu Rigen | ynn Liff- | land. | Martinus Luther. | Wittemberg. | M.D.|XXIIII." (Knaake 31). *See* p. 330, no. 18.

Presented by Mr. W. Mitchell, 1895.

Doubtful.

11. BORDER WITH THE TRINITY, TWO PROPHETS, THE NATIVITY, AND THE DEVICES OF LUTHER, MELANCHTHON AND SCHIRLENTZ. Sch. ii, 293, 142; P. iv, 23, 119 (*sic*, for 219).

[169 × 118; opening, 62 × 49.] Fair impression, on title-page of "Das XXXVIII | vnd XXXIX | Capitel Hese- | chiel vom | Gog. | Verdeudscht durch | Mart. Luther. | Wittemberg. | MDXXX."

Purchased from Mr. Gutekunst, 1874.

This border was used in 1526. It has not hitherto been ascribed to Hans Cranach, but may be regarded as belonging to the group put together on pp. 330–332, nos. 22–25, 28–31.

ii. Religious Subjects. Nos. 12–14.

12. THE RESURRECTION OF CHRIST AND THE BURIAL OF THE OLD ADAM. H. 170, 97 (244); Sch. ii, 233, 94; P. iv, 10, 162.

Christ stands upon clouds, blessing with his r. hand and holding in his l. a cross to which a banner is attached. Angels float in the clouds. Below r. is the empty tomb, to l. of which four angels with pickaxes and shovels are engaged in burying a corpse. Near the tombstone r. is the serpent with a broad wing.

[132 × 104.] Fair impression. The text on the back is that of Pollicarius, but not from the edition represented in the Museum (1549); it is probably from the "Symbolum der Apostel," 1548.

In the inventory of 1837.

See p. 326, no. 12.

13. THE CREATION. H. 169, 95 (238); Sch. ii, 231, 89.

In the innermost of three circles representing earth, water and air, we see the creation of Eve. The Almighty, attended by angels, appears again, half-length, above the clouds. In the corners are the four winds.

[158 × 107.] Text on the back, apparently from the same book as the preceding.

Purchased from Mr. Bihn, 1875.

See p. 326, no. 12.

14. ALLEGORY OF THE FALL AND THE ATONEMENT.

The oblong composition is in two compartments divided by a tree of which the branches on the l. side are withered, whereas those to r. are full of leaves. In the background l. is the Fall; in the sky the Last Judgment. In the foreground Death, a skeleton armed with a spear, and Sin, a monster with claws on hands and feet, are driving a naked man into the flames of Hell, in which three lost souls, two men and a woman, are burning. To r. are figures typifying the Law and the Prophets.

In the other compartment we see to l. the Brazen Serpent in front of

the tents of the Israelites, and more to r. the angel announcing to the shepherds the Incarnation, which is further symbolized by a Child bearing the cross who descends from Heaven towards Mary. In the foreground l. the same naked man is seen, to whom St. John the Baptist points out Christ crucified, with the Lamb and flag beside him, on the hill of Calvary. In a cave at the side of this hill is the sepulchre, from which Christ rises, victorious over Sin and Death.

On the upper margin is printed l. "Ro. 1. Es wird offenbart gottes zorn von hymel vber | aller menschen gottlos wesen vnd vnrecht." R. "Isaia. 7. Der Herr wird euch selbs ein zeichen geben, Sihe, eine Jungfraw | wird schwanger sein vnd einen son geperen."

On the lower margin are texts from scripture in six columns. (1). "Sie sind alle zumal sundere, | vnd mangeln, das sie sich | gottes nicht rhůmen mugen | Ro. . 3." (2). "Die sunde ist des todes spies, | Aber das gesetz ist der sunden | krafft 1. Co. 15. Das gesetz | richtet zorn an. Ro. 4." (3). "Durchs gesetz kompt erkentnus | der sunden Ro. . 3. Das ge- | setz vnd die propheten gehen bis | auff Johannes zeit. Math. 11." (4). "Der gerecht lebt seines glau- | bens Ro. 1. Wir halten das | ein mensch gerecht werde | durch den glauben, on werg | des gesetzs. Ro. . 3." (5). "Sihe, das ist Gottes lamb, das der | wellt sunde tregt S. Joh. bap. Jo. 1. | In der heyligunge des geystes, zum | gehorsam, vnd besprengung des | blutts Jhesu Christi 1. Pet. 1." (6). "Der tod ist verschlungen ym sieg, | Tod, wo ist dein spies? Helle, wo | ist dein sieg? Danck habe Gott, | der vns den sieg gibt durch Jhe- | sum christů vnsern herrn 1. Cor."

Sheet, 270 × 325; woodcut, 233 × 324.] Fine impression; watermark, small ox's head surmounted by a trefoil.

Presented by Mr. W. Mitchell, 1895.

The undescribed woodcut, well executed in a free and sketchy style, has much in common with a pen and ink sketch by Lucas Cranach the Elder at Dresden,[1] and with several pictures of the school of Cranach, one of the best known being that of 1529 in the Gotha museum.[2] The drawing lacks the Fall, but the Last Judgment and group of Man, Sin and Death, are almost exactly the same. The group of Law and Prophets consists of five persons in the woodcut, as against three in the drawing. On the other side, the group of Man and Baptist in the woodcut is identical with that in the drawing, except in the arrangement of the Baptist's drapery, but there the close resemblance ceases. In the drawing it is the Lamb, bearing the cross, that triumphs over Sin and Death, and God the Father is seen in the sky, while Christ and the smaller figures are omitted.

The invention may be ascribed to the elder Cranach, but the woodcut was evidently not drawn by him on the block. Several types recall woodcuts which have already been attributed to Hans. The risen Christ resembles the early woodcut (1518) of the same subject (no. 12). The group of men to l. of the trunk of the tree seems to be by the draughtsman of the "Antithesis figurata Christi et Antichristi."

iii. Portrait. No. 15.

15. PORTRAIT OF CHRISTIAN II, KING OF DENMARK. 1523.
Sch. ii, 310, 178; P. iv, 18, 192.

Half-length, three-quarter face to r., wearing a hat, fur-lined mantle, and the collar of the Golden Fleece. Over his head is the date 1523.

[1] Sch. ii, 47, 243. Reproduced, Woermann, ii, 20.
[2] Reproduced, Heyck, "Lukas Cranach," Künstler-Monographien 95 (1908), p. 80.

His elbows rest on a stone sill, and he points with his l. hand to his coat-of-arms (quarterly, 1. Denmark, 2. Sweden, 3. Norway, 4. the kingdom of the Wends or Vandals; on an inescutcheon, quarterly, 1. and 4. Schleswig, 2. Holstein, 3. Stormarn; over all, Oldenburg), which has two naked men, armed with clubs, as supporters. The King is placed under a round arch which rests upon four columns, the two foremost of which are ornamented with cherubs and lions' heads. On the base of the front column l. is the winged serpent of the Cranach family. A naked man and a woman with a child at her side, who stand upon the capitals of the front columns, hold in their hands a scroll which hides the top of the arch and contains the titles of the King :—"Christiernus . 2ª . dei gracia . Daniæ . Sueciæ . Noruegiæ . Vuan | dalorum . Gotthorumque . rex . Dux . Slesuicensis . Holsaciæ . | Stormarie . & . Dietmarsiæ . Comes . in . Oldenborch . &cē."

[252 × 172.] Good impression, but both corners on l. side damaged and restored. No watermark.

Purchased from Mr. Weber, 1854.

Christian II visited Wittenberg for the first time on 10 October, 1523, and appears to have spent a considerable time there, dwelling, according to tradition, in Cranach's house. Flechsig (pp. 225-236) points out in detail the intimate connection which exists between this woodcut and the other portrait of Christian II, dated 1523 (p. 331, no. 26, reproduced in this volume), and between both portraits and the border, no. 10 above (no. 17 of Flechsig's list), which came into use in 1524. This little group is linked, again, with earlier borders and with the woodcuts of the Halle relic-book. The heraldic significance of the serpent compels us, as Flechsig argues, to recognise in the designer of these works a member of the Cranach family, not merely of the Cranach school, and as the group cannot, on stylistic grounds, be attributed to the father, the only person who can, in 1523, have used this mark is his elder son, Hans. The premises once granted, the conclusion follows inevitably, but some caution is necessary in accepting this view of the meaning of the serpent, which at a later date occurs on so many pictures that it can hardly be supposed that all were painted by the elder or younger Lucas Cranach, and not by assistants in the workshop.

III.—LUCAS CRANACH II.

Lucas, second son of Lucas Cranach the Elder; b. Wittenberg, 4 October, 1515; pupil of his father, whose mark, the winged serpent (in the form used since 1537) he adopted; married Barbara Brück, 1541, and secondly Magdalena Schurff, 1551; burgomaster of Wittenberg, 1565; d. 25 January, 1586.

Authorities:

J. Heller, "L. Cranach's Leben und Werke," 2. Aufl., Nuremberg, 1854, pp. 289–311 (on the woodcuts, pp. 306–309).

Passavant, P.-G., iv, 24–32.

In the other catalogues (Bartsch, Schuchardt, Nagler) the woodcuts of the son are confused with those of the father; Schuchardt intended to deal with them separately, but did not do so.

As a painter, the younger Lucas Cranach is well represented in the Leipzig gallery. His earlier works have not been fully distinguished from those of his father and elder brother; he finished the large allegorical picture in the town church at Weimar begun by the elder Cranach. His woodcuts consist of religious subjects of a distinctly Protestant character and of portraits; none of them are of much artistic merit.

BOOKS ILLUSTRATED BY LUCAS CRANACH II.

A.—In the Department of Prints and Drawings.

1. [MELANCHTHON.] Magister Phi | lipps Melanchthon | Christliche erinnerung, von den | lieben Engeln, etc. G. Rhaw, Wittenberg, 1536; 4°.

Border with Samson and the lion. *See* p. 343, no. 13.

2. [SAXONY.] Illustrissimorum Ducum Saxoniae . . . . Effigies, ab anno natiuitatis Christi 842. vsq'ad annum 1563. G. Schnellboltz, Wittenberg, 1563; 4°.

Purchased from Mr. Asher, 1850.

Thirty-four portraits of Dukes of Saxony, including five—John Frederick I, Sibylla of Cleves, John Frederick II, John William, John Frederick III (B. vii, 296, 136–140; H. 823, 826, 829, 832, 834)—signed with the serpent. B. 138 is also signed

by the woodcutter GE (Nagl., Mon., I. 2487, p. 1031, no. 3). The remaining twenty-nine woodcuts are also attributed to Cranach by H., nos. 836–864. There are reduced and bad copies of this series in "Warhafftige Abcontrafactur vnd Bildnis aller Grosshertzogen, Chur vnd Fürsten, welche vom Jahr nach Christi geburt, 842 . bis auff das jetzige 1586 . Jahr, das Landt Sachssen . . . . regiret haben," G. Bergen, Dresden, 1586 (reprinted 1587); 4to.

B.—In the Department of Printed Books.

1. [AUERSWALD.] Ringer kunst: fünff vnd achtzig | stücke, zu ehren Kurfürstlichen gna- | den zu Sachssen, &c. | Durch Fabian von Auerswald zugericht. | M.D. xxxix. H. Lufft, Wittenberg, 1539; fol.

On title-page, the arms of Saxony; A3, portrait of the author, signed with the serpent; A 4–H 4 v., eighty-six woodcuts, each representing the same pair of wrestlers, Auerswald himself and a much younger opponent. B. vii, 298, 145; H. 270a (421–503); Sch. i, 161 and ii, 288, 135.

2. [BIBLE.] Die Propheten alle Deudsch . D . Mart . Luth . (pt. 2 of complete Bible). H. Lufft, Wittenberg, 1541; fol.

Title-border with Fall and Redemption of Man [301 × 209], perhaps by Cranach, but not signed. On back of title-page, the arms of Anhalt (= Siebmacher, 1856, Bd. i, Abth. 1, Taf. 97), in a rich architectural frame; below r. a black serpent with wings sloping back [303 × 209]. H. 673 (LXXXV).

3. [BIBLE.] Biblia | Das ist die gantze | Heilige Schrifft, | Deudsch, Auffs new | zugericht. | D. Mart. Luth. | Gedruckt zu Leipzig durch | Nicolaum Wolrab. | M.D.XLI; (2 vols.).

In the N.T. are the full page woodcuts of the four Evangelists and SS. Paul, Peter and James. B. vii, 282, 49–55; H. 70–76; Sch. ii, 219, 63–69. St. Paul, as well as St. John, is signed; St. John is dated 1540. Other illustrations in the book, all of which except the Apocalypse are ascribed by Passavant to Cranach, are by different hands.

4. [PETSCH.] Ein schön Christlich Lied, Von dem Ehrwirdigen Herren, D: Mart. Luth. vnd seiner Lere. 1546. Gemacht vnd Componiret, durch M. Johan Friedrichen Petsch zu Wittemberg. G. Rhaw, Wittenberg, 1546; 4to.

On back of title-page, the portrait of Luther, dated 1546. B. 150; H. 294 (529); Sch. 182.

5. [LITURGIES.] Kercken ordeninge: Wo ydt mit Christlyker Lere, ... Im Hertochdome tho Meckelenborch tō geholden werdt. L. Dietz, Rostock, 1557; 4to.

On back of title-page, the arms of Mecklenburg [148 × 106], H. 675, P. iv, 32, 44, with winged serpent in l. lower corner. From 1559 onwards this woodcut was used as a book-plate (Warnecke, 1264). According to Leiningen-Westerburg, p. 130, it was originally used at the end of the Mecklenburg "Kirchenordnung" of 1552, but it is not to be found in the editions of 1552 and 1554, printed by H. Lufft, Wittenberg, both in this library. Passavant attributes to Cranach (no. 43) the small coat of arms supported by lions [70 × 70], which occurs on the title-page of the present edition, and quotes a document[1] showing that "Lucas Maler," at Wittenberg, was paid for drawing two coats of arms for the Duke of Mecklenburg, and also the wood-engraver

[1] Of 1552. *Mecklenb. Jahrbuch*, v, 227, 228.

for cutting them. The small one, however, is not signed by Cranach, and bears no evidence of his style. It appears, from the full account of these woodcuts given by C. Teske,[1] that both were actually used in some copies, at least, of the Wittenberg 1552 edition. Teske reproduces, in addition to the original (nos. 1–3), a rather deceptive copy (no. 10), also with the serpent.

6. [AGRICOLA.] Abcontrafactur Vnd Bildnis aller Groshertzogen, Chur vnd Fürsten, welche . . . . bis auff das itzige 1563 . Jar, das Land Sachssen . . . . regieret haben. G. Schnellboltz, Wittenberg, 1563 ; 4to.

The same woodcuts as in the Latin edition, p. 338, no. 2.

7. [GEORGE, OF ANHALT.] Reverendissimi . . . . Domini Georgii Principis Anhaltini . . . . Conciones et scripta. L. Schwenck, Wittenberg, 1570 ; fol.

On back of title-page, full length portrait of Duke George of Anhalt, standing, with five coats of arms [250 × 162], not signed. The arms, fol. 395 v., repeated 635 v., may also be by Cranach.

WOODCUTS BY LUCAS CRANACH II.

i. SACRED SUBJECTS AND TITLE-PAGES. Nos. 1–14.

[1–7.]

EVANGELISTS AND APOSTLES. B. vii, 282, 49–55.

1. ST. MATTHEW. B. 49; H. 70; Sch. 63; N. 53.

Seated at a table, writing on a desk ; the angel stands at the end of the table ; the Dove flies overhead ; a landscape is seen through a window.

2. ST. MARK. B. 50; H. 71; Sch. 64; N. 54.

Seated r. before a sloping desk ; a winged lion in the foreground. Overhead, l., a vision of the risen Christ.

3. ST. LUKE. B. 51; H. 72; Sch. 65; N. 55.

Seated l. writing; the forepart of the winged ox in the foreground. Through a window is seen a vision of the Virgin and Child.

4. ST. JOHN. B. 52; H. 73; Sch. 66; N. 56.

Seated r. on a stone, holding pen and book, and looking up at a vision of the Blessed Trinity in the sky l. The eagle is seen in front of a rock l. On the stone r. is the winged serpent with the date 1540.

5. ST. PAUL. B. 53; H. 74; Sch. 67; N. 57.

Seated r. at a table, writing. Two swords lie on the ground. The winged serpent is on the base of the table l.

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[1] "Das Mecklenburgische Wappen von L. Cranach d. Ä." Berlin, 1894.

6. ST. PETER. B. 54; H. 75; Sch. 68; N. 58.

Seated l. at a table, writing on a sloping desk.

7. ST. JAMES THE GREATER. B. 55; H. 76; Sch. 69; N. 59.

Wearing a hat with scallop shell and pilgrim's staves, he sits behind a table under a vine trellis, dipping his pen in an inkpot.

The series [*c.* 260 × 160] has text on the back from the German Bible printed by N. Wolrab, Leipzig, 1541, vol. 2 (p. 339, no. 3). *See* H. 232, 561, where the date MDLXI is evidently a misprint for MDXLI. The German verses there quoted attribute the woodcuts to Cranach. The same woodcuts were used in Wolrab's Latin Bible, 1544 (Weigel, Kunstkat. no. 15476).

8. TITLE-BORDER WITH THE FALL AND REDEMPTION OF MAN, OR OLD AND NEW COVENANT.

The subjects are divided by a tree with green leaves r., withered branches l. To l., in the middle, the Fall of Man; in the distance above, the worship of the brazen serpent; and below, Death and the Devil driving lost souls into hell. At the top of all, the Last Judgment. To r., corresponding to these, we see Christ victorious over sin and death, the Incarnation and Annunciation to the Shepherds, and, below, the saving blood of Christ falling upon Adam, while John the Baptist stands at his side.

[250 × 164; opening, 121 × 78.] From "Dat Nye Testa-|ment. | Vordudeschet dorch D. Marti-|num Lutherum. | (5 lines omitted) | Tho Wittemberch. | M.D.XLI. On the back is no. 9.

Presented by Mr. W. Mitchell, 1895.

The subject corresponds, except for one detail, the cardinal's hat, with Schuchardt's description (iii, 246) of Lufft's variant of his no. 145 h.; the dimensions, however, are smaller. This border cannot be attributed positively to the younger Cranach, and is apparently a reduction of a larger version of the same subject. It is described here on account of its connection with no. 9.

9. CHRIST AS REDEEMER.

Half-length, in full face. He blesses with his r. and holds the orb in his l. hand. He is surrounded by cherubim in clouds. Single border-line.

[162 × 127.] On all four sides are printed texts in Low German. At the top: "Dyth ys myn leue Sone," etc. From the same Bible as no. 8.

Presented by Sir A. Wollaston Franks, K.C.B., 1895.

This Christ, of a dignified and sympathetic type, with high brow, may fairly be attributed to the younger Cranach. The treatment of the clouds and cherubs is very similar to that on no. 10, which must, however, be some years later and cut by a different hand.

10. THE BAPTISM OF CHRIST. H. 572; N. 7.

Christ stands, facing to the front, with both hands raised, immersed to above his knees in the Jordan. St. John, also standing in the river, to r., pours water on Christ's head with his r. hand. Above Christ is the Dove, and higher yet God the Father, surrounded by cherubim. In the background is a mountainous landscape. On the near shore the Elector John Frederick I kneels l. and Luther r. In the l. lower corner is the winged serpent. Cut on three blocks.

[277 × 386.] Good impression. Watermark, a low crown.
In the inventory of 1837.
A rare woodcut, described by Heller only on hearsay, but accurately. John Frederick already has the scar from his wound at the battle of Mühlberg, 1547, so that the woodcut is later than the death of Luther.

11. CHRIST, AFTER JACOPO DE' BARBARI. 1553.
H. 821; P. iv, 9, 158 and 25, 1.; L. p. 19.

Bust, nearly full face, showing both hands. With the r. hand he blesses, in the l. he holds a small cross. To l., on the background, is the date 1553 with the winged serpent below it.

[388 × 288.] Good impression. Watermark, small bull's head with caduceus.
Purchased from Mr. Richard Fisher, 1867.

11a. CHRIST. H. 821; P. 1.

Another impression.
Beneath the woodcut is the inscription: EFFIGIES SALVATORIS NOSTRI IESV | CHRISTI, ANTE L. ANNOS PICTA A PRAESTANTISSIMO ARTIFICE | IACOBO DE BARBARIS Italo, & recens de exemplo illo foeliciter expressa | Vuitebergæ Anno 1553. Then, in two columns, a description of our Lord's appearance, in Greek, by Nicephorus, and a Latin translation by Melanchthon (reproduced, Berlin *Jahrbuch*, xiii, 145).

[Size of sheet, 510 × 286.] Early impression, with a German translation [1] of the description of Christ written in MS. on the background behind the head. Watermark, small high crown.
Purchased from Mr. Tross, 1864.
The picture of Christ by Jacopo de' Barbari, painted according to the text of this edition about 1503, is now in the Dresden Gallery (no. 57). *See* L. Cust, Berlin *Jahrbuch*, xiii, 142. A somewhat similar picture, signed with Barbari's initials and caduceus, is in the Weimar Gallery,[2] but the Dresden picture is the original of Cranach's woodcut. Barbari was in the service of Frederick the Wise as court painter at Wittenberg (also Torgau and Lochau) from 1503 to 1505.[3]
Besides the impression of another edition at Gotha, described by Mr. Cust, I have seen one, cut to the border-line, at Coburg, where there is also a copy [384 × 282], without the date, but with the serpent, and having the background filled with a nimbus of rays;[4] the original woodcut is also at Dresden.

12. FOLIO BORDER WITH CHRIST ON THE CROSS AND THE EMBLEMS OF THE FOUR EVANGELISTS.

One piece. At the corners of the opening destined to contain the title are roundels, enclosed by three lines, which contain the emblems of the Evangelists, each of which has the name upon a scroll. The intervening space is filled with clouds and cherubim upon a horizontally shaded background. Beneath the opening is the crucifix with the Elector John the Constant and Martin Luther kneeling l. and r. upon the grass. The clouds descend to the level of their shoulders. No signature.

[1] Not the same text as that printed on another edition of the broadside which is preserved at Gotha (reproduced, *Jahrbuch*, xiii, 144). It was probably translated independently from the Latin text by a former owner of this impression.
[2] Repr. Bruck, "Friedrich der Weise als Förderer der Kunst," 1903, Taf. 14. On the two pictures *see* the text, p. 168. Richard Fisher ("Introduction," etc., p. 292) regarded the Weimar picture as the original of Cranach's woodcut.
[3] Bruck, p. 164 ff.
[4] Herr Max Lössnitzer informs me (1909) that this may be a late state of the original block with the rays inserted, since there is an interval between the nimbus and the head, and the block is much worn. My own notes made on the spot in 1900 describe it as a copy.

[260 × 162; opening, 127 × 85.] Good impression, but the title has been cut out, and the book in which the border appeared has not been identified.
Presented by Mr. W. Mitchell, 1895.

13. QUARTO BORDER WITH SAMSON AND THE LION. Sch. ii, p. 295.

The opening for the text takes the form of a portal flanked by columns, over which are cherubs' heads. Beneath the opening is Samson in the act of breaking the lion's jaw; landscape background.

[159 × 110; opening, 75 × 61.] On the title-page of "Auslegung | D. Mart. Luthers, | vber das Lied Mose | an Zwey vnd Dreissigsten | Cap. Deutero. Vordeud- | schet aus dem La-|tin, durch | Justum Jonam. | Gedruckt zu Wittemberg | jm M.D.XXXII."
Purchased from Mr. Gutekunst, 1874.
This seems to be a companion to the signed border, no. 14, and is therefore attributed to Lucas Cranach, though it contains much that reminds us of the later woodcuts here attributed to Hans.

13a. QUARTO BORDER WITH SAMSON AND THE LION.

A much later impression, on the title-page of "Summaria | vber das alte Testa- | ment, ... Durch M. Veiten Dieterich," etc.
Purchased from Mr. Bihn, 1875.

14. QUARTO BORDER WITH DAVID AND GOLIATH.
H. 309 (544); Sch. ii, 294, 145; P. iv, 22, 212; Nagl., Mon., ii, 114, 6.

Over the opening to contain the title is a pediment containing leaf ornament. Beneath the title David stands, holding a long sword in both hands, upon the body of the prostrate giant, who is clad in full armour. The landscape rises high on both sides. To r. is a monogram composed of the letters L C, given by Nagler as the second in the lowest row of the monograms attributed to the elder Cranach.

[159 × 110; opening, 70 × 60.] Fair impression, on title-page of "Confessio | fidei exhibita . . . . in Comicijs Augustæ. Anno. M.D.XXX," (G. Rhaw) Wittenberg, 1540.
Presented by Mr. W. Mitchell, 1895.
Heller mentions eight books in which this border was used, from 1532 to 1542.

ii. Portraits. Nos. 15–36.

A series of portraits of princes is placed first; the remainder are described in chronological order.

15. CHARLES V. H. 505. Copy of B. vii, 294, 128; Sch. ii, 296, 149.

Copy.
Full length, standing, three-quarter face to r., holding a glove in r., sword in l. hand. In l. upper corner, the pillars of Hercules with motto PLVS · OVLTRE, in r. the arms of the Empire, with the Golden Fleece.

[333 × 225.] Late impression, from the Storck collection (Milan, 1796).
Purchased from Messrs. Smith, 1845.
The original, B. 128, H. 271 (504), Sch. 149, is signed with the serpent. H. describes the six dots, instead of one, on the cross-piece beneath the handle of the sword as the distinguishing mark of the copy. The original dates, presumably, from 1548, the year of the companion portrait of the Emperor's brother.

16. FERDINAND I. B. vii, 294, 129; H. 272 (506); Sch. 150; N. 138.

Full length, standing, three-quarter face to l. holding gloves in r., sword in l. hand. To l. the eagle and crown of the King of the Romans, to r. the shields of Hungary and Bohemia. Low down, r., the winged serpent.

[312 × 216.] Late impression.
Purchased from Messrs. Colnaghi and Co., 1862.

17. DUKE JOHN WILLIAM OF SAXONY.
B. vii, 295, 133; H. 280 (514); Sch. ii, 298, 154.

Full length, standing, wearing a cap and feather and a short coat lined with fur. His r. hand is held in front of his body, while his l. hand rests upon the hilt of his sword. The winged serpent is upon the ground to l. of his r. foot.

[320 × 210.] Late impression, cut irregularly within the border-line, except at the foot. Watermark, two shields surmounted by a mitre and crozier.
Purchased at the sale of the W. L. Schreiber collection, 1909 (no. 224).

18. COUNT ALBRECHT VON MANSFELD.
H. 633; Sch. ii, 298, 155; P. iv, 14, 174; N. 165.

Full length, standing, three-quarter face to l., holding sword in l. hand, coat-of-arms in r. upper corner; winged serpent low on same side.

[322 × 217.] Fairly old impression.
Purchased from Messrs. Graves, 1851.

19. SIBYLLA OF CLEVES. H. 621.

Full length, standing, three-quarter face to l., wearing a low hat with feathers; her hands are clasped in front of her waist. In the l. upper corner are the arms of Cleves; in the r. lower corner the winged serpent.

[328 × 214.] Old impression. Watermark, small high crown surmounted by cross and star.
In the inventory of 1837.
Part of the same series as nos. 15–18.

20. THE ELECTOR JOHN FREDERICK I.
B. vii, 295, 130; H. 275 (509); Sch. ii, 304, 169 (2); N. 147.

Half-length, in elector's robes and ermine hat, holding a long sword in both hands. Over his r. shoulder the winged serpent.

[156 × 137.] Good impression. Above and below the portrait the text described by H. from the Bible printed by Lufft in 1545. On the reverse is the privilege granted in 1534 to the booksellers M. Goltz, B. Vogel and C. Schramm, at Wittenberg, to sell Luther's Bible, Psalter, New Testament and Postilla.
Presented by Mr. W. Mitchell, 1895.
This cut was used in Bibles of 1541, 1543, 1545 and many later editions.

21. SIBYLLA OF CLEVES. 1551.
H. 279a (513); Sch. ii, 307, 174; P. iv, 17, 188; N. 154.

Bust, three-quarter face to r., with hands clasped over a closed book. Over her r. shoulder the serpent, in r. upper corner the arms of Cleves.

[163 × 127; sheet, 258 × 132.] Good impression, with the inscriptions quoted by H. above and below the portrait.
Presented by Mr. W. Mitchell, 1895.
The portrait (B. 137) in the book, p. 338, no. 2, is a fairly accurate copy of the present woodcut, but in the original the hands are not resting on a table.

22. FABIAN VON AUERSWALD.
B. vii, 298, 145; H. 288 (519); Sch. ii, 288, 135; P. iv, 12, 171; N. 189.

Half-length, three-quarter face to l., holding his coat-of-arms in both hands; over his l. shoulder the winged serpent.

[214 × 164.] Good impression, from sig. A iij of "Ringerkunst," H. Lufft, Wittenberg, 1539; fol. (p. 339, no. 1).
Purchased from Messrs. Smith, 1846.

23. MARTIN LUTHER. H. 660.

Bare-headed, three-quarter face to r., standing, holding a book in both hands. Landscape with buildings in the background. In l. upper corner Luther's arms, heart marked with a *tau* cross in the centre of a rose.

[335 × 214.] Old impression, damaged; the l. lower corner wanting, also a large piece beneath the shield; the signature, which should be in one or other of these places, is consequently missing.
In the inventory of 1837.
The landscape closely resembles in character that in no. 10.

24. MARTIN LUTHER. H. 301 (536).

The figure of Luther is from the same drawing as that in no. 23, from which the present woodcut is evidently copied, with the omission of the background. The winged serpent is in the l. lower corner; the ground to l. of the feet is shaded. Above the woodcut is the name, Doctor Martin Luther, and the margin to l. of the woodcut contains the inscriptions quoted by Heller, giving dates of events in Luther's life.

[329 × 134; size of sheet, 350 × 201.] Fair impression. Paper discoloured.
In the inventory of 1837.

25. MARTIN LUTHER. 1546.
B. vii, 299, 150; H. 294 (529); Sch. ii, 313, 182; N. 173.

Half-length, three-quarter-face to l., holding a book in both hands. The date 15–46 is divided by the head, and the winged serpent is beneath the figure 6.

[134 × 89; size of sheet, 241 × 124.] Beneath the portrait are fourteen elegiac verses, "Cum lachrymis tristes Ecclesia funde querelas .... Nemo nocere pijs te prohibente potest," headed "DE OBITU REVERENDISSIMI VI- | RI, DOMINI D. MARTINI LVTHERI," and signed "A.L."
Purchased from Messrs. Colnaghi and Co., 1862.

25a. MARTIN LUTHER. 1546. B. 150; H. 294 (529); Sch. 182; N. 173.

[134 × 89.] Later impression. The lines are thickened. On the back is printed a rhymed life of Luther in twelve verses.
Purchased from Messrs. Heussner and Lauser, 1875.

25b. MARTIN LUTHER (1546). B. 150; H. 294 (529); Sch. 182; N. 173.

Second state.

The date removed, portions of the hatching cut away from several places.

[134 × 89.] From a book; German text on the back.
Purchased from Mr. Fawcett, 1877.
This state is mentioned by Schuchardt, who remarks that it could easily be mistaken for a copy.

26. MARTIN LUTHER. 1548.
B. vii, 299, 147; H. 298 (533); Sch. ii, 271, 115 and 300, 159; N. 170.

Full length, standing, three-quarter face to r., holding a closed book in both hands. In l. upper corner Luther's arms, below l. the serpent under the date 1548.

[145 × 97.] Good impression; text of "Hortulus Animae" on the back.
Purchased from Mr. Gutekunst, 1867.

27. CHRISTIAN BRÜCK. 1549.
B. vii, 298, 144; H. 289 (521); Sch. ii, 317, 190; L. p. 18; N. 190.

Half-length, three-quarter face to r., wearing a low, soft hat; his hands clasped. To l. of the head is the date 1549, and beneath it the winged serpent.

[173 × 151.] Late impression, cut to the innermost border-line of four.
Purchased from Mr. Tiffin, 1851.
The block is in the Derschau collection (Becker, B 46). Lippmann (p. 20) remarks that the woodcut appears to reproduce a picture.
Dr. Christian Brück, son of the Electoral Chancellor Gregor Brück, married in 1541 Barbara, daughter of the elder Cranach, while the younger Cranach married in the same year Christian's sister Barbara. In 1549 Christian Brück built himself a house at Weimar, in which he received the elder Cranach on his return from sharing the captivity of John Frederick the Magnanimous. Cranach resided with his son-in-law during the remainder of his life. Brück was involved in the rebellion of Wilhelm von Grumbach, with whom he was executed by quartering in the market-place at Gotha on 18 April, 1567.

28. JOHANN FORSTER. 1556. H. 293 and 865; P. iv, 26, 40; N. 196.

Half-length, bare-headed, with long beard, holding a book in both hands. On the shaded background over the l. shoulder are the serpent and date 1556; in the l. lower corner the monogram of the woodcutter called, on insufficient grounds, Hans Bocksberger (Nagl., Mon., iii, no. 607), followed by a knife.

[185 × 146.] Good impression, with the inscription quoted by H. beneath the woodcut. *Provenance* not recorded.
This portrait of a Wittenberg professor appeared in a Hebrew dictionary printed at Basle, according to Heller and Nagler in 1554, which is two years before the date on the portrait; N. mentions, however, an edition of 1557.

29. PAUL EBER.

Half-length, bare-headed, seated at a table, turned to r., but looking to the front, holding an open book in both hands.

[144 × 112.] Good impression, enclosed in a *passe-partout* [278 × 160] composed of four blocks; at the foot a sleeping child with skull and hour-glass, holding a tablet inscribed HODIE MIHI | CRAS TIBI. Over the portrait, "VIVA IMAGO REVERENDI VIRI M. | PAVLI EBERI KITTHINGENSIS, PASTORIS | ECCLESIÆ WITTEBERGENSIS. | ANNO ÆTATIS 48"; beneath it, seven elegiac couplets, signed "M. Iohan: Schosserus. Wittebergæ 1559."

Purchased from Mr. Gutekunst, 1867.

Not signed, but attributed to Cranach by comparison with the following.

30. JOHANNES BUGENHAGEN. N. 188.

Half-length, standing, bare-headed, holding an open book in both hands. Over his l. shoulder the winged serpent.

[142 × 109.] Good impression, in the same *passe-partout* as no. 29, but with a different piece at the top. Over the portrait, "Warhafftige Abcontrafactur des .... Johannis Bugenhagij Pomerani," etc. Beneath it, four German couplets, "Wer wissen wolt kürtzlich von wan .... auff diesem blat."

Purchased from Mr. Daniell, 1870.

31. PHILIPP MELANCHTHON. H. 304 (538); N. 185; L. 55.

Bust, three-quarter face to r., in a coat lined with fur. Over the r. shoulder is the winged serpent.

[267 × 194 (cut); height of sheet, 345.] Good impression, but cut within the border-line on both sides. Above the portrait, "VIVA IMAGO REVERENDI VIRI | *D. PHILIPPI MELANTHONIS.*" Below it, eleven elegiac couplets, "Si tibi non licuit coram spectare Philippum. .... Et quae dexteritas, totaque uita liquet," signed "HENRICVS MOLLERVS | HESSVS . 1560."

Collections: Firmin-Didot (F. 21), Mitchell.

Presented by Mr. W. Mitchell, 1895.

Lippmann reproduces another edition (that described by H.), entitled "Warhafftige Abconterfeiung | des Herrn Philippi Melanthonis," with German verses below in three columns, "ex latino." This edition was in the Theobald collection (sale, Stuttgart 1910, no. 177). The same collection contained (no. 176) an earlier Latin edition than that described here, the second line not being in italics.

31a. PHILIPP MELANCHTHON. H. 304 (538); N. 185; L. 55.

Another impression [265 × 211], fully preserved but the border-line cut close.

Purchased from Messrs. Graves, 1851.

32. PHILIPP MELANCHTHON. 1561. B. vii, 300, 153; H. 870; N. 182.

Full length, standing, bare-headed, holding his cap in his l., a book in his r. hand. On a shield in r. upper corner is a serpent wound about the cross; low down to l. the date 1561 and Cranach's serpent. In the shadow near the r. foot of Melanchthon is the mark of the woodcutter Jacobus Lucius Transilvanus.

[251 × 153.] Fair impression, but the border already broken in three places. Over the woodcut is printed "EFFIGIES REVERENDI VIRI, D. PHI- | *LIPPI MELANTHONIS, EXPRESSA VVITTEBER- | GAE, ANNO M.D.LXIII.*"

Purchased from Mr. Bihn, 1875.

This portrait was used in various editions of Carion's Chronicle.

32a. PHILIPP MELANCHTHON. 1561. B. 153; H. 870; N. 182.

[252 × 152.] Another impression, the border-line restored, with the same inscription but no italics, and the date M.D.LXXXII.

Purchased from Messrs. Colnaghi and Co., 1871.

WOODCUTS AFTER LUCAS CRANACH II.

33. PHILIPP MELANCHTHON. 1561. H. 867; P. iv, 26, 41.

Bust, three-quarter face to r., in an oval; over the l. shoulder are the date 1561 (not 1556) and the serpent. The portrait is enclosed in a frame ornamented with cherubs' heads and fruit. The mark of the woodcutter Jacobus Lucius Transilvanus, with a knife, is on a tablet attached to the r. side.

[115 × 94.] Good impression, on title-page of "Chronicon Carionis," J. Crato, Wittenberg, 1572; fol.
Presented by Sir A. Wollaston Franks, K.C.B., 1896.
This portrait is clearly derived from no. 32, which, itself, is only a variant of no. 31, on a smaller scale and increased to full length.

34. PHILIPP MELANCHTHON.

Bust, three-quarter face to r., in four-fold circular border; the three outer lines are close together, the fourth (innermost) being removed by over one millimetre from the third.

[Diam. 53.] Fair impression.
Purchased at the Brentano Sale, 1870.
A similar, but superior cut, of which this is a copy, is used on the title-page of "Brevis narratio exponens quo fine vitam in terris suam clauserit reverendus vir D. Philippus Melanthon," P. Seitz, Wittenberg, 1560; 4°. Yet another, still better, occurs on the title-page of "Orationes, Epitaphia et Scripta, quae edita sunt de morte Philippi Melanthonis omnia," J. Crato, Wittenberg, 1561 (2), 8°. In this the border consists of three lines about equidistant, and the innermost line is further removed (2 mm.) from the top of the head [diam. 55].

35. PHILIPP MELANCHTHON.

An almost exact repetition of no. 34, but not printed from the same block.

[Diam. 53.] Late impression.
Presented by Sir A. Wollaston Franks, K.C.B., 1895.

36. PHILIPP MELANCHTHON.

Similar bust, in fourfold circular border, but the lines of the border fall into two distinct pairs. On either side of the circle is the date 15–89.

[Diam. 51.] Poor impression.
Purchased from Mr. J. Marshall, 1876.

APPENDIX TO CRANACH.

Table I.—*Bartsch Numbers.*

(B. = Bartsch; D. = Dodgson.)

B.	D.	B.	D.	B.	D.	B.	D.
1	57	39	93	77	117	115	89
2	88	40	94	78	83	116	9
3	58	41	95	79	—	117	10
4	123	42	96	80	45	118	12
5	79	43	97	81	52	119	3
6	—	44	98	82	44	120	† p. 281
7	63	45	99	83	—	121	,,
8	64	46	100	84	46	122	59
9	65	47	101	85	41	123	87
10	66	48	102	86	30	124	8
11	67	49	p. 340, no. 1	87	48	125	54
12	68	50	,, ,, 2	88	50	126	56
13	69	51	,, ,, 3	89	47	127	55
14	70	52	,, ,, 4	90	31	128	p. 343, no. 15
15	71	53	,, ,, 5	91	20	129	p. 344, no. 16
16	72	54	p. 341, no. 6	92	27	130	,, ,, 20
17	73	55	,, 341, ,, 7	93	24	131	—
18	74	56	4	94	43	132	—
19	75	57	51	95	—	133	p. 344, no. 17
20	76	58	61	96	—	134	Vol. I, p. 514, no. 5
21	17a	59	7	97	18	135	,, ,, ,, 6
22	78	60	119	98	29	136–140	p. 338, no. 2
23	103	61	15	99	28	141	—
24	104	62	118	100	23	142	—
25	105	63	60	101	39	143	132
26	106	64	90	102	40	144	p. 346, no. 27
27	107	65	14	103	38	145	p. 345, no. 22
28	108	66	—	104	25	146	—
29	109	67	2	105	36	147	p. 346, no. 26
30	110	68	82	106	33	148	—
31	111	69	121	107	37	149	—
32	112	70	77	108	34	150	p. 345, no. 25
33	113	71	122	109	35	151	—
34	114	72	5	110	32	152	Not by Cranach
35	115	73	81	111	—	153	p. 347, no. 32
36	116	74	p. 166, no. 51	112	13	154	—
37	91	75	6	113	62	155	—
38	92	76	1	114	16		

TABLE II.—*Schuchardt Numbers.*

(SCH. = Schuchardt; D. = Dodgson.)

SCH.	D.	SCH.	D.	SCH.	D.	SCH.	D.
1	57	49	106	104	p. 324, no. 3	149	p. 343, no. 15
2	—	50	107		p. 329, no. 13	150	p. 344, no. 16
3	—	51	108	105	—	151	—
4	—	52	109	106	—	152	—
5	88	53	110	107	18–46	153	—
6	—	54	111	108	52	154	p. 344, no. 17
7	58	55	112	109	—	155	„ „ 18
8	—	56	113	110	—	156	—
9	123	57	114	111	48	157	—
10–13	—	58	115	112	49	158	—
14	79	59	104	113	50	159	p. 346, no. 26
15	—	60–62	—	114	51	160	—
16	63	63–69	p. 340, nos. 1-7	115	p. 346, no. 26	161	—
17	64	70	4	116	13	162	—
18	65	71	51	117	62	163	—
19	66	72	61	118	16	164	—
20	67	73	7	119	† p. 281	165	—
21	68	74	90	120	„	166	Vol. I, p. 514, no. 5
22	69	75	14	121	59	167	—
23	70	76	2	122	89	168	—
24	71	77	60	123	9	169	p. 344, no. 20
25	72	78	119	124	12	170	—
26	73	79	15	125	87	171	—
27	74	80	118	126	11	172	—
28	75	81	—	127	10	173	—
29	76	82	6	128	3	174	p. 344, no. 21
30	17	83	82	129	8	175	—
31	17a	84	121	130	56	176	131
32	78	85	122	131	54	177	p. 331, nos. 26, 27
33	p. 326, no. 10	86	—	132	55	178	p. 336, no. 15
	p. 330, no. 23	87	77	133	—	179	124
	p. 331, no. 25	88	5	134	—	180	—
34	91	89	p. 335, no. 13	135	p. 339, no. 1	181	126
35	92	90	81	136	p. 278, no. 7	182	p. 345, no. 25
36	93	91–93	—	137	p. 334, no. 6	183	—
37	94	94	p. 335, no. 12	138	—	184	—
38	95	95	1	139	Lemberger	185	—
39	96	96	p. 166, no. 51	140	—	186	—
40	97	97	117	141	p. 332, no. 30	187	—
41	98	98	—	142	p. 335, no. 11	188	—
42	99	99	83	143	p. 331, no. 28	189	—
43	100	100	84	144	—	189b	133
44	101	101	† p. 307	145	p. 343, no. 14	190	p. 346, no. 27
45	102	101a	85	146	—	191	—
46	103	102	† p. 315	147	—	192	—
47	116	103	Not by Cranach	148	—	193	125
48	105						

IV.—ANONYMOUS WOODCUTS OF THE SCHOOL OF CRANACH.

1. ABRAHAM'S SACRIFICE.

The Angel, flying, grasps with his l. hand the hilt of the sword with which Abraham is about to smite off the head of Isaac, who kneels, facing to r., on a pile of wood. To l. is the ram caught by the horns in a thicket, to which the angel points with his r. hand. In the foreground trees, in the distance, r., buildings.

[233 × 159.] Late impression, coloured in imitation of a chiaroscuro, of the second cut, between fol. 13 and 14, in the first folio edition of Luther's translation of the Old Testament, pt. 1, Wittenberg, 1523. (*See* p. 331, no. 25.) No text on the back.
Purchased from Messrs. Smith, 1845.

2. THE DEATH OF ELI.

To l., the ark in the Temple of Dagon, whose image is broken ; in the middle the plague of mice, and the death of Eli ; to r. a battle.

[113 × 145.] Late impression, with text on the back (1 Sam. v), of the cut first used in the first folio edition of Luther's translation of the Old Testament, pt. 2. (*See* p. 331, no. 25a.)
Purchased from Mr. Miller, 1848.

3. THE AFFLICTION OF JOB.

Job, covered with sores, converses with his wife and friends. In the background, behind a wall, we see the collapse of his house and the raiding of his cattle.

[225 × 159.] Early impression, with text on the back, from the first folio edition of Luther's translation of the Old Testament, pt. 3. (*See* p. 331, no. 25b.)
In the inventory of 1837.

4. THE CREATION OF EVE. P. iv, 26, 42b.

In the foreground the Almighty lifts Eve from the side of Adam, who sleeps on the bank of a stream in which waterfowl swim and wade. In the distance are seen the Creation of Adam, the Fall, the concealment of Adam and Eve, and their Expulsion from Paradise.

[256 × 156.] Badly preserved ; no text on the back.
In the inventory of 1837.
First used in Luther's Bible, printed by Nicolaus Wolrab at Leipzig, 1541. The illustrations of this book are ascribed by Passavant *en bloc* to the younger Lucas Cranach, but it is obvious that they are by various hands.

5. TWO JUDGES OF ISRAEL. P. iv, 27, 42h.

Both in armour ; one wears a helmet, the other, to r., is bare-headed. Near the feet of the first is a dog.

[261 × 163.] Good impression, with text on the back.
Presented by Sir A. Wollaston Franks, K.C.B., 1895.
First used in the same book as no. 4. This is from a late edition.

6. BORDER WITH THE TRINITY, EIGHT ANGELS HOLDING THE INSTRUMENTS OF THE PASSION, AND DAVID KNEELING IN A LANDSCAPE, PLAYING THE HARP.

[266 × 176; opening, 124 × 107.] Good impression, on title-page of "Psalteriū summi fū|ditoris et Egregij cytharedi Daui- | dis ꝑphete excellētissimi filij Jesse:| . . . editu : Et per Diuū Aureliū Augustinū in tres | quinquagenas sagaciter diuisum . . . | . . . ad | laudem cunctipotentis dei accura-|te impressum." (Place and date of printing unknown) fol.
Presented by Mr. W. Mitchell, 1895.
The artist is strongly influenced by Lucas Cranach. Some features suggest an attribution to Hans, but it is rash to speak positively without knowledge of the place and date of publication.

7. BOOK-PLATE OF CHRISTOPH SCHEURL.

Christoph Scheurl and his two sons, Georg and Christoph, kneel r., facing three-quarters to l., before a crucifix. Behind the father is a large tree, and on a hill in the distance is a castle. In the foreground l. is a large escutcheon with the arms, helm, mantling and crest of Scheurl; beside it a small plain escutcheon with the arms of Fütterer, the family of Scheurl's wife.

[231 × 142.] Late impression, without inscriptions, with margin.
Presented by Mr. W. Mitchell, 1895.

The early impressions actually used as book-plates (e.g. Franks collection, Berlin Cabinet, and pasted in a copy of Aretino's "Historia Fiorentina," J. de Rubeis, Venice 1476, Hain 1562, which belonged to William Morris, and was purchased at the sale of his library, December 1898, by Mr. Emery Walker) are coloured, and have texts from the Psalms and Tobit printed on the margin. Within the limits of the cut itself the following quotation is printed aslant: "Luc. 22 | Amē dico tibi, hodie | mecū eris in paradiso." At the bottom, beneath a verse from the Psalms, is printed: "Liber Christ . Scheurli . I.V.D. qui natus est . 11 . Nouemb . 1481 . | Filij vero Georg . 19 . April . 1532 . & Christ . 3 . August . 1535."

The arms, in their present form, were granted to Scheurl by the Emperor in 1540. In 1541 he received further permission to use two flags in addition to the griffin in the crest above the helmet. As these do not appear, the date of the woodcut is fixed to the year 1540 or 1541. Scheurl died in 1542.

The design appears to be by a Saxon, rather than a Nuremberg artist. The block is in the Germanic Museum at Nuremberg (no. 35 of "Katalog der im Germanischen Museum vorhandenen . . . Holzstöcke vom XV.–XVIII. Jahrhunderte. Erster Teil." Nürnberg, 1892). Impressions were taken from it in 1892, and were issued as a plate in *Zeitschrift für Bücherzeichen*, ii, 4, Berlin, 1892, described p. 9 by G. A. Seyler. A facsimile of a coloured impression was issued in the same journal. For other Scheurl book-plates already described, *see* Vol. I., pp. 365, 516, and Vol. II., p. 305.

V.—GEORG LEMBERGER.

Worked 1522–1537. "Georgius Lemberger ex Lantshuth pictor" became a citizen of Leipzig in 1523. Wustmann identifies him with "Georg Maler," who in 1525 received twelve groschen "von eyner forme etzlicher vorbotten pfennige zureyssen und schneyden," and in 1529 six groschen "von eynem Moster des Rats wapen daruff zereyssen." In that case he was also a woodcutter. In 1532 [1] he was expelled from Leipzig by the government of Duke George of Saxony for his obstinate adherence to the Lutheran faith and participation in proscribed services. He may have taken refuge at Wittenberg, but it is rash to identify him, as Wustmann does (p. 41), with the Jörg Formschneider who worked at Wittenberg in 1551. The dates on his woodcuts, published at Leipzig, Wittenberg, Altenburg, Dresden and Magdeburg, extend from 1522 to 1537,[2] and I have discovered no illustrations that are certainly of later date.[3]

Authorities:—

i. Partial catalogues of Lemberger's work.
Bartsch, P.-G., ix, 434.
Passavant, P.-G., iv, 59.
Nagler, Mon., iii, nos. 93, 94, 120, 121.
C. Schuchardt, "Lucas Cranach," iii, 116.
R. Muther, "Die ältesten deutschen Bilder-Bibeln," 1883, nos. 20, 31, 36, 39.
R. Muther, "Die deutsche Bücher-Illustration," 1884, nos. 1604, 1615, 1662.
H. Röttinger, "Zum Holzschnittwerke G. Lembergers," *Mitteil. d. Ges. f. vervielf. Kunst*, 1906, Nr. 1, p. 1.

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[1] Not 1530, as stated by Geyser, Naumann's *Archiv*, iii, 78, apparently on the authority of Vogel's "Annalen," pp. 115, 119. The Lutherans of Leipzig, Lemberger among them, began in the summer of 1532 to attend the ministrations of a Protestant clergyman appointed by the Elector to the parish of Holzhausen, close to Leipzig, but situated in the electoral territory. They were denounced by spies to the Duke, and proceedings against them were commenced in September and concluded in October. The transactions are fully related by Seidemann, "Beiträge zur Reformationsgeschichte," i, 121 and 209 ff.

[2] I cannot accept as Lemberger's work the woodcuts in a book printed at Mainz in 1515 which are attributed to him by Röttinger (no. 1).

[3] The large woodcuts in the Swedish Bible printed at Upsala, 1540–41, form a possible exception, but it is likely that these had been previously used in Germany in some book not yet recognised.

ii. Biographical and critical notices.
G. Wustmann, "Beiträge zur Geschichte der Malerei in Leipzig," 1879, pp. 36–41.
W. Schmidt, *Kunstchronik*, 1890, N.F. i, 321.

A single picture, no. 609, in the Leipzig Museum, the Crucifixion, dated 1522, commemorative of the Schmidburg family, can be attributed with certainty to Lemberger.[1] It is reproduced on pl. viii in Heft 17 (edited by C. Gurlitt) of "Beschreibende Darstellung der älteren Bau- und Kunstdenkmäler des Konigreiches Sachsen," Dresden, 1895, and in T. Schreiber, "Das Museum der bildenden Künste zu Leipzig," 1906. W. Schmidt's attribution of a drawing at Windsor cannot be accepted; apart from discrepancies in style, the signature is to be read as L. C. or C. L.[2]

Lemberger signs his woodcuts either with a monogram upon a tablet or with separate initials, often accompanied by dots or small rings ornamentally disposed. The signature was interpreted by the older writers since J. F. Christ as that of Gottfried Leigel, a fictitious personage. The identification of the monogrammist with Lemberger is attributed by Schmidt to Woltmann and Woermann,[3] but they had been anticipated by Seidemann in 1846.[4] There can be no reasonable doubt that this identification is correct. Though he belongs not only by his place of residence but by the affinities of his art to the Saxon school, Lemberger preserves many characteristics of the Bavarian region whence he came, and his figures, as well as his trees, skies and mountain backgrounds often remind us of Huber. Schuchardt, who knew very little about "Gottfried Leigel's" work, dwells on the resemblance of his woodcuts to Altdorfer, and underrates the influence of Cranach. A method of lightening the outline of mountain peaks by breaking the line into a row of dots is distinctive of Lemberger as compared with Altdorfer, Huber and their immediate school, though imitations of the trick may be found on a small scale in woodcuts by Brosamer and anonymous Saxon artists.[5] Lemberger did much decorative work for the Saxon presses, especially

[1] Röttinger, p. 7.
[2] *See* publications of the Vasari Society, v. 30, where this and another drawing by the same artist are discussed.
[3] "Geschichte der Malerei," ii, 433.
[4] "Beiträge zur Reformationsgeschichte," i, 121, quoted by Wustmann.
[5] For instance, in the woodcut of the Temptation of Christ [105 × 76] by an imitator of Lemberger on fol. 59 of "Deudsch Catechismus," G. Rhau, Wittenberg, 1530; 4°. In this same book, fol. 39, is the woodcut of the Creation attributed here (p. 335, no. 13) to Hans Cranach. A series of ten woodcuts [112 × 75] in the first part of the Catechism, illustrating breaches of the ten commandments, is evidently by the same artist and should have been mentioned in Section II.

·M·D·XXVII·
· G · L ·

Plate XVIII

GEORG LEMBERGER

The Division of the Apostles

that of Lotter and Blum at Leipzig, Lotter, Rhau and Lufft at Wittenberg, and Kantz at Altenburg.[1] The few signed title-pages contain architectural and ornamental motives that repeat themselves tiresomely, and are easily recognised on unsigned borders and on the architectural parts of Bible illustrations; similar motives are found on a smaller scale on the letters of several alphabets of different sizes which have not yet been classified or described.

The earliest work of Lemberger, the frontispiece to the Prague Missal printed by Lotter at Leipzig in November 1522,[2] is the most striking and original of his woodcuts; the decorative use of black spaces in the design is unsurpassed in German illustration. In 1523 he was designing numerous illustrations to the Bible, which appeared in that year and in 1524 in Lotter's octavo editions of the Old and New Testaments in Luther's version. Some of these are excellent, but like most of Lemberger's work, existing only in books which have become scarce, they are little known. His principal series of illustrations is the very numerous set of woodcuts to the Old Testament (at least 123) begun, apparently, in 1532 and first published in 1536 in a Low German Bible printed at Magdeburg. The cuts in that Bible are for the most part admirably printed, but they have the misfortune to be known chiefly by the late and very inferior impressions in Bibles printed by Lufft at Wittenberg from 1550 onwards. Apart from books, the selection of woodcuts by which Lemberger is represented here is small and not particularly good.

BOOKS ILLUSTRATED BY LEMBERGER.

A.—In the Department of Prints and Drawings.

1. [MUNTZER.] Bekentnus | Thomas Muntzers etwa | Pfarner zu Alstedt . . . . geschehen in | der guthe dinstags nach | Cantate. | .1525. | Ein Sendbrieff Tho|mas Muntzers. (M. Blum, Leipzig, 1525?) 4to.

Presented by Mr. W. Mitchell, 1904.

Title-border [147 × 105; opening, 65 × 46] with six angels, two of whom carry a wreath, two stand behind pillars, and two support an empty shield. Badly printed. Röttinger 17 (described from a book of 1534). Also used in [TOLTZ] Eyn Sermonn | von der vilfeltigen frucht | des gestorbnen weytzkorn | en . . . 1526, and in [LUTHER.] Ob kriegsleu|te auch ynn se|ligem stande seyn | kunden. | Mar. Luther. | Wittemberg. | 1527.

2. [BIBLE.] Das naw | testament | nach lawt | der Christlichē

[1] The productions of the last-named press, not mentioned by Röttinger, have not yet been sufficiently explored.

[2] Reproduced, *Mitteilungen*, 1906, p. 4.

kirchen | bewertē text, corrigirt, vñ wider | umb zu recht gebracht m.d.xxvij. (Emser's Catholic version.) W. Stöckel, Dresden, 1527; fol. Muther 1662.

Purchased from Mr. Thorp, 1851.

Woodcuts, partly described by Passavant, iv, p. 60, and more fully by Nagler, Mon. iii, p. 41.[1]

(1) Title-page [228 × 141, pierced in four places for type] containing the three Persons of the Trinity, a group of Apostles, and the four Evangelists. Signed and dated 1527. P. 1.
(2) Verso of fourth leaf (repeated 2 v.). A group containing Moses, David, St. Paul, and other Apostles or Prophets standing before the Virgin and Child enthroned; the Almighty appears in clouds. Initials and date on steps of throne [208 × 141]. P. 2.
(3) Fol. 24 v. The Resurrection; a lion stands beside Christ on the slab of the tomb [148 × 113].
(4) Fol. 38. The Presentation of Christ in the Temple [145 × 114].
(5) Fol. 61 v. The Trinity, floating in clouds over a landscape; on the clouds an eagle. Signed and dated 1527 [148 × 115]. P. 3.
(6) Fol. 79 v. The Dispersion of the Apostles. Signed and dated 1527 [147 × 110]. P. 4.
(7) Fol. 103 v. The Conversion of Saul. Signed and dated 1527 [146 × 115]. P. 5.
(8) Fol. 177. The stars fall from heaven and the kings and rich men of the earth hide themselves [148 × 114].
(9) Fol. 177 v. Angels restraining the four winds and marking the foreheads of the elect. Signed and dated 1527 [149 × 115]. P. 6.
(10–13) Initials with the four Evangelists [*c.* 72 × 64] before the Gospels.
(14) Ornamental initial D, column, dolphin and leaves [58 × 56] before the Acts.
(15) Initial M with St. Paul [67 × 64] before the Epistle to the Hebrews.

3. [LUTHER.] Der hundert | vnd zwelffte psalm Da|uids . . . . ge-|predigt durch | Mar. Luth. | Wittemberg 1. 5. 26. H. Weiss, Wittenberg, 1526; 8vo.

Duplicate transferred from the Department of Printed Books, 1889.

Title-border [118 × 84; opening, 61 × 42], undescribed. One piece. Columns at the sides supporting balls and foliage and resting on the heads of seated monsters. Two angels seated back to back at the top touch the leaves. Between the two monsters at the foot an angel stands, supporting a shield with the monogram of H. Weiss. Background shaded obliquely from r. to l.

The same border is used in the following books in the Library: [LUTHER.] "Sermon von | der heubtsum | ma Gottes gepots . . . Mar. Luth. | Wittemberg. 1. 5. 26," and [LUTHER.] "Ein vnterrich|tung wie sich die Chri-|sten ynn Mosen sollen | schicken Gepredi-|get durch Mar. Luther. | Wittemberg | 1.5.26," both without name of printer.

4. [RHEGIUS.] Selen ertz|ney fur die gesun|den vñ krancken | zu diesen geferlichen zeit-|ten, vnd ynn todes nôtten durch | Vrbanum Rhe|gium | m.d.xxx. (n.p.d.) 8vo.

Presented by Mr. W. Mitchell, 1904.

Title-border [122 × 85; opening, 74 × 44], undescribed. At the top two seated children with shields containing the letters M and S.[2] On either side a winged child

[1] Nagler omits the initial S (St. Luke), no. 12, and no. 14, while he wrongly includes the P, which is not by Lemberger, and comes from the first Wittenberg edition of Luther's N.T., 1522.

[2] These initials occur in an analogous position on a woodcut representing St. Luke with the features of Melanchthon in an octavo Low German N.T. printed by Hans Lufft at Wittenberg in 1527. But for that, it might be conjectured that they stood for the initials of the printer.

standing on a base and supporting with both hands a column behind which another winged child stands, blowing a long horn. At the foot, two winged children seated on foliage, holding shields in both hands. Background closely shaded with oblique lines, l. to r.

5. [LUTHER.] Etliche | schône Predig-|ten, Aus der ersten | Epistel S. Jo-|hannis. | Von der Liebe. | D. Mart. Luth. | M.D.XXXIII. J. Klug, Wittenberg (1533); 4to.

Presented by Mr. W. Mitchell, 1904.
Title-border [151 × 103; opening 68 × 49], with four warriors supporting shields at the sides, and two winged children supporting the electoral arms of Saxony below. Röttinger 9 (used in 1528).

6. [LUTHER.] Ein Pre-|digt von den | Engeln. | Mart. Luth. | Wittemberg. | 1531. H. Lufft, Wittenberg, 1531; 4to.

Presented by Mr. W. Mitchell, 1904.
Title-border [160 × 119]. A portal with triangular gable under which wreaths are suspended. To l. of the gable four, to r. three winged children. At the sides two boys, each of which carries a child astride upon his shoulders. At the foot two winged children play with garlands, and a third is indistinctly seen r. Röttinger 5 (used in 1525).

7. [HUSS.] Etliche | Brieue Johan-|nis Huss des Heiligen | Mert-erers, aus dem ge|fengnis zu Costentz, | An die Behemen | geschrieben. | Mit einer Vorrhede | Doct. Mart. Luthers. J. Klug, Wittenberg, 1537; 4to.

Duplicate transferred from the Department of Printed Books, 1889.
The same border as in no. 5.

8. [BIBLE.] Die Propheten | alle Deudsch. | Doct. Mart. Luth. | Gedruckt zu Wittem-|berg, Durch Hans Lufft. 1555; fol. (Second volume of a complete Bible.)

Purchased from Mr. Evans, 1850.
(1) fol. 149 v. Judith in the tent of Holofernes.
(2) ,, 160. The Worship of the Golden Calf; Tobit performing acts of mercy (signed).
(3) ,, 161. Tobit blinded by a swallow (signed).
(4) ,, 162 v. Tobias catching the great fish.
(5) ,, 164 v. Tobias curing his father's blindness.
(6) ,, 195 v. A battle; illustration to 1 Macc. iv.
(7) ,, 223 v. Daniel judging the elders.
Poor impressions from blocks which had been used in several earlier editions.

B.—In the Department of Printed Books.

1. [BIBLE.] Das All|te Testa|ment deutsch. | M. Luth. | Wittemberg (Melchior Lotter, Wittenberg, 1523) fol. (Muther, "Bilder-Bibeln," 28).

Title-border [256 × 163], coloured, in the form of a portal, with eight angels on the top of the arch, an angel on either side clinging to a ring attached to the shaft of a column, and, below, a crucifix surrounded by angels seated or kneeling. Second state; in the first state, with the date 1522 in the r. lower corner, the border had been used in the Prague Missal presented by Melchior Lotter at Leipzig, 27 October 1522 (Röttinger, p. 1, no. 2). The initial D with Moses [72 × 60], sig. A 2, repeated fol. 115, is also by Lemberger.

2. [BIBLE.] Das | Newe | Testa-|ment Deutzsch. | Wittemberg. Melchior and Michel Lotter, Wittenberg, 1524; fol. (Muther, B.-B., 18).

The same border as in no. 1. It was used later in Sweden; *see* no. 33.

3. [BIBLE.] Pentateuch (wants title; pt. 1 of Das allte testament deutzsch), M. Lotter, jun., Wittenberg, 1524; 8vo. (imperfect). (Muther 1615.)

Ten cuts [146 × 95]. (1) D 6, Abraham's sacrifice; (2) E 6 v., Jacob's dream; (3) G 5, Joseph expounding Pharaoh's dreams; (4–9) M 3–M 8 v., six cuts of the Tabernacle and its furniture; (10) N 3, Aaron. Nos. 1, 3, 6 and 10 are signed G L and dated 1523, no. 4 has the initials only. According to Muther this edition contains thirteen cuts including the title-border, the Creation, and presumably some other subject wanting in this copy.

4. [BIBLE.] Das newe | testament | deutzsch. | Mart. Luther. M. Lotter, jun., Wittenberg, 1524; 8vo. (imperfect, wants title). (Muther 1604.)

Thirty-four cuts [*c.* 148 × 96]. (1–4) the four Evangelists; (5) the Descent of the Holy Ghost; (6–9) four different cuts of St. Paul; (10) St. Peter; (11) St. John; (12) St. James; (13) St. Jude; (14–34) twenty-one illustrations to the Apocalypse. No. 8 is used twice, no. 9 seven times. Nos. 1 and 8 are signed and dated 1523, nos. 2 and 3 are signed, nos. 14–16 are dated 1523. Among the initials four varieties of P, d 2, g 4 v., k 2, l 6, can be attributed to Lemberger.

Small copies in reverse [67 × 65] of all these woodcuts except nos. 4, 7, 8, appeared in the octavo Low German N.T. printed by "Johannes Loersfels anders Paryser genômet" in 1526 (sine loco). A free copy of no. 4 [113 × 72] appeared in the octavo editions of Emser's Version of the N.T. printed by V. Schumann, Leipzig, in 1528 and 1529. The other Evangelists in the books appear also to be indirectly from Lemberger's designs, and the Apocalypse cuts are reduced copies [88 × 65] from those in this edition.

5. [EMSER.] Canonis | Missae contra | Huldricũ Zuing- | lium. | Defensio. | M.D.XXIIII. (n.p., after 13 April, 1524); 4to.

Border with the Mass of St. Gregory, in r. upper corner the words "ECCE HOMO." [159 × 118; opening, 57 × 60.] Röttinger, p. 2, no. 3. Repr., Diederichs, no. 351, from "Missae Christianorum contra Lutheranum missandi formula Assertio," 1524.

6. [FREDERICK I., K. of Denmark.] Serenissimi Domini, D. Friderici Daniæ, Norvegiæ Regis . . . . . ad Christierni Patruelis calumnias, Responsio. (M. Lotter, jun., Wittenberg, 1524); 4to.

On title-page, the royal arms of Denmark [102 × 89]. Undescribed. The cut may safely be ascribed to Lemberger by comparison with his ornamental work, especially in alphabets.

7. [LINCK.] Dyalogus | Der Auszge-|lauffen Münch. G. Kantz, Altenburg, 1524; 4to.

Border composed of four pieces: (a) cherub's head with foliage on either side [21 × 120]; (b, c) candelabra of different designs, with vegetable forms [106 × 24]; (d) a vase between two dragons [31 × 119]. Black ground throughout. Undescribed. A 2 v., initial E [24 × 23].

8. [JAN, *Hus.*] Joan: Husz | Von sched-|lickeit der menschen satzungen | oder Tradition. | Verdeůtsch durch Wentzeslaũ | Linck.

Ecclesiasten zů | Aldenburgk. (At end, sig. A 4.) Gedruckt zu Aldenburgk. (G. Kantz) Altenburg (1525 ?); 4to.

Border composed of four pieces: (a) Two cornucopias saltire under a round arch decorated with grapes [30 × 59]; (b, c) a pair of upright panels with crescents, cornucopias, winged children facing to r. and l. respectively, and scrolls of foliage [130 × 31]; (d) a nereid holding an apple in her l., a long leaf in her r. hand, and a triton with a long leaf in his l. hand, back to back; their bodies end in leaves from which stalks project, bearing flowers and berries [40 × 118]. Black ground throughout. Undescribed.

9. [BIBLE.] Dat Nye Te-|stament dŭdesch gantz | vlytigen gecorrigeret, | mit eynem Register. | Martinus Luther. | Wittemberch. | M.D.XXV. Hans Lufft, Wittenberg, 1525; 4to.

Title-border with same motives as the folio border in no. 1, reduced to quarto size [150 × 104], and twenty-one illustrations to the Apocalypse, repeated from the edition of 1524.

An octavo copy of this title-border [127 × 87], not by Lemberger himself, appeared in the Low German N.T. printed by Johannes Loersfels, 1526 (sine loco).

10. [LUTHER.] Ein Sermon von des Judischen reichs vnd der welt ende. H. Lufft, Wittenberg, 1525; 4to.

Title-border [160 × 119], with irregular opening. A triangular gable, with four angels l., three r.; between the column and the pilaster on either side is an angel who carries another on his back. In front of the socle are two children with garlands; a third is seen in the lower corner on the right. Rött. 5. Repr., J. Luther, "Die Titeleinfassungen der Reformationszeit," Lief. 1, 1909, Taf. 34. Also used in [LUTHER.] Ob man | fur dem ster|ben fliehen | muge, 1527; Von Er|Lenhard keiser | ynn Beyern vmb des Euan-|gelij willen verbrandt. Eine | selige geschicht, 1528; Ein Pre-|digt von den | Engeln, 1531 and 1535.

11. [LUTHER.] De servo ar-|bitrio. H. Lufft, Wittenberg, Dec. 1525; 8vo.

Architectural border [109 × 78], with three round openings in the vault of the arch; below, an angel holding a shield with the device of Hans Lufft; opening irregular. Rött. 6, repr. p. 5.

12. [LUTHER.] Zwo predigt | auff die Epistel S. Pauli. | 1. Tessa. 4. 1525; 8vo. (s.t.n.).

Architectural border. At top two nude men seated, each with his hand on a large ball. At sides columns; below, a lion reclining in a semicircular recess [119 × 83; opening, 59 × 40]. Undescribed.

13. [LUTHER.] Das der freie | wille nichts sey. H. Lufft, Wittenberg, 1526; 4to. (also in an edition without Lufft's name).

Architectural border [146 × 105], with triangular gable. At the top, five angels on either side of the gable. Below, Christ on the cross between two angels swinging censers. Opening irregular. Repr., J. Luther, "Die Titeleinfassungen der Reformationszeit," 1. Lief., Leipzig, 1909, Taf. 35.

14. [BIBLE.] Der Pro|phet Haba-|cuc, ausge-|legt durch | Martin. | Luth. G. Kantz (Altenburg, n.d., 1526 ?) 8vo.

Border with eight little angels on a background shaded diagonally from l. to r. Two at the top flank a vase; four at the sides carry fruit and sprays of foliage in their hands; two below support an escutcheon [122 × 82; opening, 70 × 42]. A characteristic work, undescribed. On back of title-page initial D [24 × 24].

15. [LUTHER.] Tro-|stunge an die | Christen zu | Halle. H. Lufft, Wittenberg, 1527 ; 4^to^.

Architectural border. A round arch rests on columns which project in front of a wall with three cornices ; on the lowest of these stand two warriors, on the next sit two nude men ; on the third are five angels on either side [146 × 106 ; opening, 65 × 44]. Rött. 8.

16. [JOHANN, *Lichtenberger.*] Die weissa|gunge Johannis Lich|tenbergers deudsch, | zugericht mit vleys. H. Lufft, Wittenberg, 1527 ; 4^to^.

Border as in no. 15 (Rött. 8). Forty-four illustrations of various sizes, first ascribed to Lemberger by Röttinger, p. 7, note 2.[1] His hand is not at first sight very easily recognised in them, but those who know the *putti* on his title-pages will discover analogies, and his style appears in the tree on sig. C 4, the mountains on sig. L 3, and the ornaments of the throne on sig. O 1 v. The subjects are traditional and were drawn by other artists of Lemberger's time, *e.g.*, Breu and Anton von Worms.

17. [BIBLE.] Vber das Erst | buch Mose, pre-|digete | Mart. Luth. G. Rhau, Wittenberg, 1527 [2] ; 4^to^.

Border with angels above holding the two devices, rose with heart and cross, and Lamb and flag, and below Christ crucified between the two thieves ; opening irregular [171 × 120]. Rött. 13. Repr., J. Luther, "Die Titeleinfassungen der Reformationszeit," Leipzig, 1909, Lief. 1, Taf. 29.

Repeated in [LUTHER.] Deudsch Catechismus, G. Rhau, Wittenberg, 1529 ; 4^to^. Also in [LUTHER.] Ein | Brieff an | den Cardinal Ertz-|bischoff zu Mentz. | Mart. Luth. (G. Rhau, Wittenberg, not before 1530) ; 4^to^.

18. [LUTHER.] Ein epistel aus | dem Propheten Jere-|mia, von Christus reich | vnd Christlicher frey-|heit . . . . Wittemberg, 1527 ; 8^vo^. (ts..n.).

Architectural border ; below, two angels hold a shield with device of a hand grasping a fleur-de-lis [118 × 83 ; opening, 61 × 43]. Rött. 20 (described from a book of 1544). The same border occurs in [LUTHER.] Am funff-|ten Sontag na|ch der heiligen Dreykönigentag, Euangelion | Matthei xi, 1527. (s.t n.).

19. [SAXONY.] Sachsenspie|gel . auffs newe ge-|druckt . vñ anderweit mit vleysse | corrigiret. M. Lotter, sen., Leipzig, 2 Jan. 1528 ; fol.

Title-border dated 1525 with scenes from the Passion : the Scourging, Crowning with thorns, and Mocking of Christ as he sits upon the cross while holes are being drilled through the beam. In an upper storey a group of prophets and patriarchs, including Moses, John the Baptist, and David [255 × 163 ; opening, 82 × 69]. Röttinger 7. The initials D, N, O, P, V of the larger alphabet used in this book [47 × 47] are very characteristic ; the small alphabet (22 letters) used throughout the book is also attributed to L. by Röttinger ; observe on sig. E e 5 the inclination of the letter O in both large and small initials. The same initials but not the border are used in the "Sachssenspigell" printed by M. Lotter, Leipzig, 1535.

20. [BIBLE.] Der Prophet Jesaia | Deudsch. H. Lufft, Wittenberg, 1528 ; 4^to^.

On title-page, Isaiah's lips touched with a live coal from the altar [184 × 130 ; the

[1] *See* also *Repertorium für Kunstwissenschaft*, xxxi, 52.

[2] On fol. 14 of this book is the Creation described on p. 335, no. 13.

height includes a space at the top designed to hold the title; in 1532 (no. 26) this upper portion was cut off]. Rött. 10.

21. [LUTHER.] Eine be-|richt an einen | guten freund | von Beider gestalt des | Sacraments auffs Bi-|schoffs zu Meissen | mandat. J. Klug, Wittenberg, 1528; 4to.

Border containing a round arch, on either side of it a naked boy, holding a spray of foliage; the pillars are divided into two storeys; on the cornices stand four warriors holding the arms of Saxon territories; two angels below, in front of the cornice, support the electoral shield [151 × 105; opening, 68 × 51]. Rött. 9. This border was used very often. There is a good impression in [LUTHER.] Deudsch Catechismus, G. Rhau, Wittenberg, 1530.

22. [LUTHER.] Was sich D. | Mart. Luther | &c. mit Huldrichen Zwinglin &c. der Streittigen Articul | halb, vereint und vergli-|chen, auff den Conuocatz | zu Marpurg, den | dritten tag . | Octob. | M.D.XXIX. 8vo.

Architectural border (of earlier date and much worn) with a square pillar on either side supporting large garlands, between which is a vase. In front of each square pillar is a round column with a ring which a nude boy is holding. Below are four boys, one of whom has wings; the two middle ones play with a dog [123 × 90; opening, 70 × 43]. Undescribed.

23. [BIBLE.] Der Pro-|phet Daniel | Deudsch. | Martin Luther. H. Lufft, Wittenberg, 1530; 4to.

Title-border [160 × 119], used in 1525, Röttinger, no. 5. E 4 v. and F 4, the Vision of Nebuchadnezzar [162 × 116], Nagler, Mon., ii, no. 2179, rightly attributed by Röttinger (p. 6, no. 14) to Lemberger (repr. p. 7).

24. [DUNGERSHEIM.] Wore widerlegung D. Hieronymi | Dungerszheim vō Ochsenfart Des | falschen buchleins Martini Lu-|thers von beyder gestald des Hochwir-|digsten Sacraments. V. Schumann, Leipzig, 1530: 4to.

On the last leaf, a flying angel speaks to St. Matthew as he writes his gospel [67 × 64]. Not absolutely certain, but the dotted outlines of the mountains, the curly plants, the little flicks on the surface of the stone, and St. Matthew's features are in the manner of Lemberger.

25. [AUGSBURG CONFESSION.] Apologia | der Confession | aus dem Latin ver-|deudschet, | durch | Justum Jonam | Wittemberg. G. Rhau, Wittenberg, 1531; 4to.

Border formed of a round arch supported by two columns on either side. Angels standing on the entablature hold shields containing the two devices of Melanchthon. Below two Roman warriors support a wreath surrounding a crowned shield with emblematical devices [153 × 106, opening irregular]. Rött. 15. Numerous initials.

26. [BIBLE.] Die Propheten | alle Deudsch. | D. Mart. Luth. H. Lufft, Wittenberg, 1532; fol.

Title-border [228 × 150]; an arch with two round openings, supported on pillars; in front of each is a smaller pillar; angels sitting or kneeling on the capitals pass down vessels to others standing on the bases; in front of the socle is a vessel containing grapes; four angels sit on the ground, holding wreaths. This border had been used in 1528, *see* Röttinger, p. 5, no. 11.

Isaiah, fol. 1, Isaiah's lips touched with a coal from the altar [155 × 130], first used in 1528 (no. 20). Second state, the block cut short at the top.

Daniel, fol. 10, v., the Vision of Nebuchadnezzar [162 × 116], Nagler, Mon., ii, no. 2179, first used in 1530 (no. 23).

27. [BIBLE.] Dat Nye Testament. Martini Luthers . . . . Wittemberch. M.D.XXXIII. H. Lufft, Wittenberg, 1532; 8vo.

Three different cuts (g 8, k 7, r 4) representing St. Paul despatching various epistles, not signed [119 × 80].

28. [WITZEL.] Euange-|lion Martini | Luters. Welchs da lange | zeyt vnterm banck gele-|gen, Sampt seyner | kyrchen Historia. M. Blum, Leipzig, 21 Aug. 1533; 4to.

Border, Rött. 17 (*see* p. 355, no. 1), sig. A 2 v., tail-piece belonging to the set mentioned under no. 30. Numerous initials from various alphabets.

29. [LUTHER.] Die kleine | Antwort auff | H. Georgen | nehestes Buch, | Doctor Mart. | Luther. | Wittenberg. H. Lufft, Wittenberg, 1533; 4to.

Architectural border with suspended garlands and a couchant lion in a curved recess. Rött. 16 (*see* p. 373, no. 122).

30. [INNOCENT III.] Liber de contemptu mundi. M. Blum, Leipzig, March, 1534.

Sig. B, a tail-piece, two cornucopias [13 × 63] belonging to a set of which specimens occur in several books printed by Blum. L. 4, Blum's device, a shield supported by two angels, background obliquely shaded from r. to l. [40 × 61], Rött. 18. Also used (with border, Rött. 17) in Cochlaeus, "De Matrimonio Serenissimi Regis Angliae," 1535.

31. [DOBNECK.] Pro Scotiae | Regno apolo-|gia Johannis | Cochlei. M. Blum, Leipzig (after 13 August, 1534) 4to.

Architectural border. Two angels at the top hold a leaf-shaped empty shield; two others standing by the base of a column on either side blow horns [155 × 113; opening, 75 × 52], Rött. 19. Also used in [DOBNECK.] Von der | heyligen Mess | vnd Priester weyhe, Christ-|licher bericht D. Jo. | Cocleus . M. Blum, Leipzig, 1534; 4to.

32. [BIBLE.] Korte vthlegginge der Episteln . . . . dorch Antonium Coruinum. H. Walther, Magdeburg (1537); 8vo.

Title-border with angels blowing trumpets above, six angels round a crucifix below, two columns on either side; date M.D.XXXA (1537) and monogram on a tablet at top [128 × 85], badly cut. The title of the second part has a border with Jacob's dream, not by Lemberger, but the cut on the verso, St. Paul despatching one of his epistles [115 × 77], is more in his manner. The third part, containing the Epistles for festivals, has yet another title-border with oval opening, not by Lemberger.

33. [BIBLE.] Biblia, | Thet år, | All then Helgha | Scrifft, | p° Swensko. G. Richolff, Upsala, 1541; fol.

The title-border to both Old and New Testament is that used in the Prague Missal, Leipzig, 1522, the Old Testament, Wittenberg, 1523 (no. 1), and the New Testament, Wittenberg, 1524 (no. 2). The following undescribed cuts are fine examples of Lemberger's style: (1) before the Book of Joshua (on verso of title-page to pt. 2, dated 1540), Joshua standing, in armour, holding a sceptre in his l. hand,

at his feet IOSVE on a tablet; four men to l. and four to r. in civilian dress; in r. upper corner, near a large tree, the signature · G : L · [225 × 152]; (2) before the Book of Job (on verso of title-page to pt. 3, dated 1540), Job seated l. under a tree receives the tidings of successive disasters from three messengers, not signed [222 × 142]. The cuts in the text are coarse copies of Saxon originals, some being after Lemberger; the David at the beginning of the Psalter repeats his signature.

34. [BIBLE.] Biblia : dat ys : | de gantze Hillige Schrifft, Dů- | desch, Vpt nye thogerichtet, | vnde mit vlite cor- | rigert. H. Lufft, Wittenberg, 1541 ; fol.

Illustrations by Lemberger in pt. 1, fol. 1 (dated 1532), 2, 3, 4 v., 6, 10, 11, 12 v., 16, 17 v., 20 v., 23 v., 26, 27, 30, 30 v., 32 v. (dated 1532), 33 v., 34, 35, 37 v., 38, 38 v., 39, 39 v., 40 v., 41, 41 v., 43 v., 44, 45, 46, 46 v., 47 v., 51, 51 v., 52, 52 v., 57, 57 v., 59, 63, 80 v., 87 v., 89 v., 91 v., 92 v., 95, 96 v., 99 v., 105, 125 v., 126, 127 v., 128 v., 131 v.,[1] 132, 140 v., 144 v., 145 v., 149, 150 v., 151, 151 v., 152 (2), 153, 153 v., 157, 159, 161 v., 164, 168 v., 169 v., 173, 176 v., 178, 180, 181 v., 184, 189, 191, 196, 197, 198 v., 199 v., 200, 200 v., 203, 204, 204 v., 208, 208 v., 210 v., 215, 217 v., 223, 225, 228, 237 v., 265, 271 v., 273, 279 v., 281 v., 338. In the Apocrypha, fol. 6, 7 v., 19 v., 20, 22, 24, 87. The illustration to Exodus, ch. 26, is dated "xxxv." The illustrations on fol. 10, 11, 20 v., 273, and Apocrypha, fol. 87, were not used in the edition of 1536.

35. [BIBLE.] Biblia: Dat ys: | De gantze Hilli- | ge Schrifft. Vordůdt- | schet dorch. | D. Marti. Luth. H. Walther, Magdeburg, 1545 ; fol.

The same set of illustrations as in the Low German Bible printed by Lufft in 1541 (no. 34).

36. [BIBLE.] Biblia | Das ist : Die gantze | heilige Schrifft : | Deudsch. | Doct. Mart. Luth. H. Lufft, Wittenberg, 1556 ; fol.

The same set of cuts as in nos. 34 and 35, but in many cases the monogram has been removed from the tablet. This was probably done for the edition of 1550. The first cut, of the Creation, dated 1532, is wanting, and the date and monogram have been removed from the cut of the Burial of Jacob, fol. 31.

37. [BIBLE.] Biblia : Das ist : | Die gantze heilige Schrifft : | Deudsch. | Doct. Mart. Luther. H. Lufft, Wittenberg, 1558 ; fol.

The same cuts as in the edition of 1556.

38. [BIBLE.] Biblia, etc. (2 vols.). H. Lufft, Wittenberg, 1560 (so in colophon of each vol., but vol. 1 is also dated 1558, vol. 2, 1561). fol. (On vellum, illuminated).[2]

The same cuts as in the editions of 1556 and 1558.

39. [BIBLE.] Biblia | etc. . . . Vordůdeschet | dorch | D. Mart. Luth. Successors of Georg Rhau, Wittenberg, 1561 ; fol.

Only fourteen of Lemberger's O.T. cuts occur in this edition. The initials G L have been removed from the cut of Joshua, fol. 102, but the five dots remain.

[1] The cut of Joshua here is the same as on fol. 126. A bad copy of this cut occurs on fol. 102 of the Low German Bible printed by Lufft in 1569.

[2] Röttinger (p. 6) describes a similar illuminated copy on vellum, with title-page engraved by Virgil Solis, as here, in the Hofbibliothek, Vienna.

40. [BIBLE.] Biblia, etc. Successors of Georg Rhau, Wittenberg, 1565 ; fol.

In this edition only nine cuts are by Lemberger, different illustrations being used in the Apocrypha, except that to Susanna, which is again by Lemberger.

A few books illustrated by Lemberger not yet described may be mentioned here, though they are not in the British Museum.

Ein Gesprech auff das kurtzt zwischē | eynem Christen vñ Juden. 1524 (s. l. et nom. typ.). On the title-page, a group of six persons under two trees l., Moses and the Brazen Serpent r. [121 × 99]. Not signed. Collection of Dr. Ginsburg.

Dat Ollde | Testament | Düdesch. | Martinus Luther | Wittemberch. | M.D.XXViij.

Undescribed title-border : a portal with round arch pierced by round openings, before the arch two angels supporting an empty shield ; the arch rests on pilasters, the l. pilaster shaded obliquely, the r. white, both irregularly spotted in Lemberger's manner ; on the top of each pilaster is a large ball ; twisted columns supporting foliage stand in front of these pilasters on the same socles ; in the foreground, Christ crucified between the two thieves [118 × 85 ; opening irregular]. Martin Breslauer, Berlin (wanting 5 leaves at end), Anzeiger II, no. 624.

WOODCUTS BY LEMBERGER.

i. Early Bible Illustrations (1523). Nos. 1–18.

1. AARON.

Second state.

He stands, vested as high priest, with r. hand raised, l. hand resting on his hips. Landscape background with a castle on a high rock l., mountains with dotted outline r. In the sky, l., the initials G L. The date, 1.5.23., which originally stood above them, has been removed.

[145 × 93.] Late impression, from the worn block, without text.
Presented by Sir A. Wollaston Franks, K.C.B., 1895.
This cut was used on sig. N 3 of the first octavo edition of Luther's O.T., pt. 1, M. Lotter jun., Wittenberg, 1524 (p. 358, no. 3). The figure is copied freely from the cut in the first folio edition, 1524, between fol. 55 and fol. 56, but the landscape is original.

2. ST. LUKE.

Second state.

He sits l. under a tree, writing in a book propped up on a desk which is placed on a little stone bridge over a tiny stream. The winged ox lies beyond the bridge. The initials G L, which originally were placed on the sky near the r. upper corner, have been removed.

[146 × 94.] Late impression, without text.
Purchased from Messrs. Lennard and Co., 1876, with nos. 3 and 4.

This cut was used before the Gospel according to St. Luke in the octavo German N.T. printed by M. Lotter jun. at Wittenberg in 1524 (p. 358, no. 4). It is reproduced (in the first state) in Muther, "Bücherillustration," Taf. 257, together with the St. Mark from the same book.

3. ST. JOHN.

He sits l., beneath a pollarded willow, dipping his pen in an inkstand. The eagle stands r. A vision of the Virgin and Child appears in the sky r. No signature.

[145 × 94.] Late impression.
This illustration, inferior to the rest of the series in cutting, was used before the Gospel according to St. John in the book mentioned under no. 2.

4. ST. PAUL.

He stands r. holding two long swords in his l. hand, and pointing with his r. hand in the direction (l.) in which a messenger is departing, who carries a spear over his l. shoulder. No signature.

[145 × 95.] Late impression.
This illustration was used before the Epistles to the Galatians, Ephesians, Philippians, I Thessalonians, I and II Timothy, and Titus, in the book mentioned under no. 2.

[5–18.]

Illustrations to the Apocalypse.

These are from a series of twenty-one, used in the octavo N.T. printed by Melchior Lotter jun., Wittenberg, 1524, and in the quarto edition (Low German) printed by Hans Lufft in 1525. In both of these editions the cuts never occur back to back, with one exception, cuts 5 and 6, in 1525, and the first illustration has the date 1523. The impressions here described are from another (folio) edition which has not been identified.

5. ST. JOHN BEHOLDS THE SEVEN GOLDEN CANDLESTICKS (illustration no. 1).

Second state, after the removal of the date from the r. upper corner.

6. ST. JOHN BEHOLDS THE FOUR-AND-TWENTY ELDERS (no. 2).

7. THE RIDERS ON THE FOUR HORSES (no. 3).

Second state, 1523 removed from r. upper corner. On the back, the fourth woodcut.

8. THE ANGELS RESTRAINING THE FOUR WINDS (no. 6).

9. THE STAR WORMWOOD AND THE PLAGUE OF LOCUSTS (no. 8).

On the back is a fragment of the seventh woodcut.

10. THE DESTROYING ANGELS (no. 9).

On the back is a fragment of the tenth woodcut.

11. THE TWO WITNESSES (No. 11).

On the back is a fragment of the twelfth woodcut.

12. THE SEVEN-HEADED BEAST (No. 13).

13. THE FALL OF BABYLON (no. 14).
On the back is a fragment of the fifteenth woodcut.

14. THE SEVEN ANGELS EMPTYING THEIR VIALS (no. 16).

15. THE WHORE OF BABYLON (no. 17).
On the back is a fragment of the eighteenth woodcut.

16. THE DESTRUCTION OF THE SEVEN-HEADED BEAST (no. 19).

17. THE ANGEL WITH THE KEY OF THE PIT (no. 20).

18. THE ANGEL SHOWING ST. JOHN THE NEW JERUSALEM (no. 21).
[*c.* 145 × 95.] Good impressions.
Purchased from Mr. G. Pogson, 1907.

ii. Later Bible Illustrations (1532–36). Nos. 19–118.

These belong to a lengthy series of Old Testament Woodcuts, two of which bear the date 1532, while another is dated xxxv. They appear to have been first published in the Low German Bible printed by Michael Lotter at Magdeburg in 1536. That edition, of which there is a copy in the collection of Dr. W. Aldis Wright at Cambridge, contains 117 woodcuts of this series, but even so the number is not complete, for nos. 22, 26, 81 and 113 of the following list are omitted, and the edition of 1541 contains two others, Abraham receiving the visit of the three men, and Habakkuk bringing food to Daniel in the lion's den, which were not in the edition of 1536. The illustrations fall into two groups, corresponding by a perceptible difference in style to a difference in signature. The illustrations to the Pentateuch, Job, the Psalter and the Prophets form the first group, signed with a monogram upon a tablet; the second group, signed with initials, often accompanied by ornamental dots or circles, belongs to the books from Joshua to Esther and the Apocrypha (Judith and Tobit). Other books in which these woodcuts were used will be found on p. 363, nos. 34–40. The majority of these impressions are from a High German Bible, printed, apparently, by Lufft, but not one of the editions represented in the Museum; it may have been the edition of 1550. At any rate it was printed subsequently to the removal of Lemberger's initials or monogram from the blocks, which still appear in the original state in the Low German Bible of 1545.

19. THE SACRIFICE OF CAIN AND ABEL; THE DEATH OF ABEL; CAIN REPROVED BY GOD (Gen. 4).
Second state, the monogram removed from the tablet.

20. THE FLOOD (Gen. 7).
Second state.

21. SHEM AND JAPHET COVERING THE NAKEDNESS OF NOAH (Gen. 9).
Second state.

22. LOT AND HIS DAUGHTERS (Gen. 19).
First state, with the monogram, from the Low German Bible of 1541. This cut does not occur in the edition of 1536.

22a. LOT AND HIS DAUGHTERS.
Second state, the monogram removed.

23. ABRAHAM'S SACRIFICE (Gen. 22).
Second state.

24. JACOB STEALING ESAU'S BIRTHRIGHT (Gen. 27).
First state. From the Low German Bible of 1541.

25. JACOB'S DREAM (Gen. 28).
Second state.

26. JACOB WRESTLING WITH THE ANGEL (Gen. 32).
Second state. This cut does not occur in the edition of 1536.

27. JOSEPH PUT BY HIS BRETHREN INTO A PIT (Gen. 37).

28. JOSEPH FLEEING FROM POTIPHAR'S WIFE (Gen. 39).
Second state.

29. PHARAOH'S DREAM (Gen. 41).

30. JOSEPH SPEAKING TO HIS BRETHREN (Gen. 42).
Second state.

31. JOSEPH PRESENTING HIS FATHER AND BRETHREN TO PHARAOH (Gen. 47).
This cut is not in the edition of 1536.

32. THE FUNERAL OF JACOB (Gen. 50).
Second state. In the first state the top of the farthest stone on the right contained Lemberger's monogram, and the wide stone to l. of it the date DMXXXII. Passavant (iv, 39, 1) and Nagler (Mon., iv, no. 2253), knowing only the second state, took the ornament to l. of the name IACOB for an artist's signature.

33. PHARAOH ORDERING THE DESTRUCTION OF THE HEBREW MALE CHILDREN (Exod. 1).

34. THE FINDING OF MOSES (Exod. 2).

35. MOSES AND THE BURNING BUSH (Exod. 3).

36. THE ROD OF MOSES TURNED INTO A SERPENT (Exod. 7).

37. THE PLAGUE OF FROGS (Exod. 8).
Second state.

38. THE PLAGUE OF FLIES (Exod. 8).

39. MOSES SPRINKLING ASHES TOWARDS HEAVEN (Exod. 9).

40. THE PLAGUE OF HAIL (Exod. 9).

41. THE PLAGUE OF LOCUSTS (Exod. 10).
Second state.

42. THE DEATH OF THE FIRSTBORN (Exod. 12).

43. THE PASSOVER (Exod. 12).

44. THE ISRAELITES CROSSING THE RED SEA (Exod. 14).

45. THE ISRAELITES GATHERING MANNA (Exod. 16).

46. MOSES STRIKING THE ROCK (Exod. 17).

46a. MOSES STRIKING THE ROCK.
Another impression.

47. THE ARMS OF MOSES SUSTAINED BY AARON AND HUR (Exod. 17).
First state, on the back of no. 46a.

47a. THE ARMS OF MOSES SUSTAINED BY AARON AND HUR.
Second state.

48. MOSES RECEIVING THE TABLES OF THE LAW (Exod. 19).
First state. From the Low German Bible of 1545.

48a. MOSES RECEIVING THE TABLES OF THE LAW.
Second state.

49. THE ARK AND MERCY SEAT (Exod. 25).
Second state.

50. THE CANDLESTICK AND TABLE FOR SHEWBREAD (Exod. 25).
Second state.

51. THE VEIL OF THE TABERNACLE (Exod. 26).
Dated XXXV. Second state. The woodcut on the back of this, representing the screens, open and shut, is not signed, but must be attributed, like the two which follow it in the Bible, to Brosamer; the roughly paved floor is precisely similar in all three, and does not occur on those which are signed by Lemberger.

52. GOD SPEAKING TO MOSES ON SINAI (Exod. 32).
Second state.

53. THE DESTRUCTION OF THE TABLES OF THE LAW AND OF THE GOLDEN CALF (Exod. 32).
Second state.

54. MOSES AGAIN RECEIVES THE TABLES OF THE LAW (Exod. 34).
First state. From the Low German Bible of 1541.

54a. MOSES AGAIN RECEIVES THE TABLES OF THE LAW.
Second state.

55. THE LORD SPEAKING TO MOSES (Num. 1).
Second state.

56. THE USE OF THE SILVER TRUMPETS (Num. 10).
Second state.

57. THE SPIES RETURNING WITH GRAPES FROM ESHCOL (Num. 13).
Second state.

58. THE DESTRUCTION OF KORAH, DATHAN AND ABIRAM (Num. 16).

59. THE CHIEFS OF THE TWELVE TRIBES BRINGING RODS (Num. 17).

60. THE BRAZEN SERPENT (Num. 21).

Second state.

61. ISRAEL DEFEATING THE AMORITES (Num. 21).

Second state. This woodcut belongs in the 1536 edition (Magdeburg) to 1 Macc. 3. Here it is printed on the back of no. 60.

61a. ISRAEL DEFEATING THE AMORITES.

Another impression of no. 61, used as an illustration to 2 Chron. 14.

62. BALAAM'S ASS STOPPED BY THE ANGEL (Num. 22).

Second state.

63. MOSES LAYING HIS HAND ON JOSHUA (Num. 27).

Second state.

64. MOSES ADDRESSING THE ISRAELITES (Deut. 1).

65. THE BURIAL OF MOSES (Deut. 34).

Second state.

66. THE PASSAGE OF THE ARK THROUGH THE JORDAN (Josh. 3).

Second state.

67. THE SIEGE OF JERICHO (Josh. 6).

Second state.

68. JOSHUA AND HIS CAPTAINS VIEWING THE CORPSES OF THE DEFEATED KINGS (Josh. 10).

Second state. In the original edition this cut is placed in ch. 10, before no. 69, which it seems logically to follow; in the book from which the impression here described is cut it was used in ch. 1, apparently by way of a frontispiece to the book of Joshua.

69. THE FIVE KINGS HANGED ON TREES (Josh. 10).

Second state.

70. ISRAEL SLAYING THE CANAANITES AND PERIZZITES (Judg. 1).

71. GIDEON AND THE MEN THAT LAPPED WATER (Judg. 7).

72. THE STRATAGEM OF THE TRUMPETS AND LAMPS IN PITCHERS (Judg. 7).

73. JEPHTHAH MET BY HIS DAUGHTER (Judg. 11).

74. SAMSON KILLS A YOUNG LION AT TIMNATH (Judg. 14).

Second state.

75. SAMSON BURNS THE CORN OF THE PHILISTINES (Judg. 15).

76. SAMSON SLAYS THE PHILISTINES WITH THE JAWBONE OF AN ASS (Judg. 15).

77. WATER GUSHES OUT OF THE JAWBONE (Judg. 15).

78. SAMSON CARRIES OFF THE GATES OF GAZA (Judg. 16).

Second state.

79. SAMSON BETRAYED BY DELILAH TO THE PHILISTINES (Judg. 16).

80. THE DEATH OF SAMSON (Judg. 16).

81. THE BATTLE OF GIBEAH (Judg. 20).
This woodcut does not occur in the edition of 1536.

82. RUTH GLEANING (Ruth, 2).

83. ELKANAH AND HIS TWO WIVES (1 Sam. 1).
Second state.

84. SAMUEL ANOINTS SAUL (1 Sam. 10).

85. SAMUEL ANOINTS DAVID (1 Sam. 16).

86. DAVID AIMS AT GOLIATH WITH HIS SLING (1 Sam. 17).

87. DAVID SLAYS THE PHILISTINES AT KEILAH AND CARRIES OFF THEIR CATTLE (1 Sam. 23).
Second state.

88. DAVID, ACCOMPANIED BY HIS WIVES ABIGAIL AND AHINOAM, HOLDS SAUL'S SPEAR (1 Sam. 26).

89. THE DEATH OF SAUL (1 Sam. 31).

90. JOAB KILLS ABNER (2 Sam. 3).

91. DAVID BRINGS THE ARK INTO ZION (2 Sam. 6).

92. DAVID BEHOLDS BATHSHEBA (2 Sam. 11).

93. THE DEATH OF ABSALOM (2 Sam. 18).

94. JOAB KILLS AMASA (2 Sam. 20).

95. THE JUDGMENT OF SOLOMON (1 Kings, 3).
Second state.

96. SOLOMON'S TEMPLE (1 Kings, 6).

97. SOLOMON'S HOUSE (1 Kings, 7).

98. THE MOLTEN SEA (1 Kings, 7).

99. A LAVER ON ITS BASE (1 Kings, 7).

100. SOLOMON AND THE QUEEN OF SHEBA (1 Kings, 10).

101. SOLOMON ON HIS THRONE (1 Kings, 10).
This woodcut was erroneously attributed by Röttinger, "Hans Weiditz," 1904, p. ix, to Weiditz; *see Mitteilungen der Ges. f. vervielf. Kunst*, 1906, p. 6 (note).

102. SOLOMON'S IDOLATRY (1 Kings, 11).
Second state.

103. THE WAR BETWEEN ASA AND BAASHA (1 Kings, 15).
The woodcut was used at this place in 1536, but in the edition from which this impression comes it was used in Joshua, ch. 11.

103a. THE WAR BETWEEN ASA AND BAASHA (1 Kings, 15).

The same woodcut used as an illustration to 2 Chron. 11.

104. ZIMRI KILLS ELAH AND PERISHES BY FIRE IN THE PALACE (1 Kings, 16).

In 1536 and also in later editions this woodcut was first used in ch. 2, where it is much less appropriate; the scene in the background clearly depicts the death of Zimri.

105. ELIJAH'S SACRIFICE ON MOUNT CARMEL (1 Kings, 18).

106. ELIJAH BESTOWS HIS MANTLE ON ELISHA; THE CHILDREN THAT MOCKED ELISHA ARE DESTROYED BY BEARS (2 Kings, 2).

107. NAAMAN CURED OF HIS LEPROSY (2 Kings, 5).

108. ELISHA'S BONES RAISE UP A DEAD MAN (2 Kings, 13).

Second state.

109. AHAZ OFFERING SACRIFICE (2 Kings, 16).

Second state.

110. THE ANGEL OF THE LORD SLAYS THE ASSYRIANS (2 Kings, 19).

111. BENAIAH KILLS THE EGYPTIAN WITH HIS OWN SPEAR (1 Chron. 11).

112. NEHEMIAH ENQUIRES CONCERNING THE RUINOUS STATE OF JERUSALEM (Nehem. 1).

113. THE RESTORATION OF JERUSALEM (Nehem. 4).

This cut does not occur in the 1536 edition.

114. THE FEAST OF AHASUERUS (Esther, 1).

115. THE CROWNING OF ESTHER (Esther, 2).

116. MESSENGERS BRING NEWS OF JOB'S DISASTERS (Job, 1).

Second state.

117. JOB SUBMITS HIMSELF UNTO GOD (Job, 42).

Second state.

118. DAVID PLAYING THE HARP (Ps. 1).

Second state. A copy of the first state, retaining the monogram, is used in Part 3 (1540) of the Swedish Bible, Upsala 1541.

[*c.* 117 × 140.] Mediocre impressions, much inferior in clearness to those in the Low German Bible of 1536. Nos. 22, 24, 47, 48 and 54 are in the first state. Nos. 19–21, 22a, 23, 25, 26, 28, 30, 32, 37, 41, 47a, 48a, 49–53, 54a, 55–57, 60–63, 65–69, 74, 78, 83, 87, 95, 102, 108, 109 and 116–118 are in the second state, after the removal of the initials or monogram. Nos. 27, 29, 31, 33–36, 38–40, 42–46, 58, 59, 64, 70, 82, 88, 106, 107, 113 and 114 always have the monogram, while nos. 71–73, 75–77, 79–81, 84–86, 89–94, 96–101, 103–105, 110–112 and 115 appeared from the first without it. Nos. 22, 24, 46a, 47, 48, 55 were presented by Sir A. Wollaston Franks, K.C.B., 1895, the remainder were purchased from Mr. Miller in 1848.

iii. Title-Borders. Nos. 119–122.

119. FOLIO BORDER WITH WILD MEN AND WOMEN. 1524.

A portal flanked by columns with hexagonal capitals, on each of which a couchant lion rests, looking to the front; the capital to r. bears the date 1524. Between the two lions, on the central cornice, lies a sheep. Beneath the base of either column a plinth resting on three steps projects far to the front. On the l. plinth a naked wild man, brandishing a club in his r. hand, rides on a rampant griffin. On the r. plinth a naked wild woman, with garlands of leaves round her head and waist, brandishing a bone in her l. hand, rides on a rampant stag. On the ground in front of this architectural structure a centaur, r., aims an arrow at a wild man, dressed in a beast's skin and armed with a jawbone and the shell of a tortoise, who stands in front of a naked woman, holding a bone, and a child. A dog barks at the centaur. A number of plants grow on the ground and a snail creeps among them. The background at the top behind the lions is shaded horizontally; behind the mounted figures it is white.

[253 × 160; opening, 114 × 67.] Good impression, from "Auslegūg der | Episteln vnd Euange | lien vom Aduent an | bis auff Ostern. | Anderweyt corrigirt | durch Martin | Luther. | Daruber ein newes | Register. | Gedruckt zu Wittemberg. | M.D.XXVij. (fol.). On the verso a dedication addressed by Luther to Albrecht, Count Mansfelt.

Presented by Mr. W. Mitchell, 1895.

Though not signed and somewhat roughly cut, this vigorous and interesting design may safely be attributed to Lemberger. The architectural structure, closely shaded background, curly plants, and date inserted in small figures are all in his manner.

120. FOLIO BORDER WITH ANGELS HANDING VESSELS TO ONE ANOTHER. Rött. 11.

An arch with vaulted roof pierced by two round openings rests upon square pillars in three storeys, the third of which is much shorter than the two beneath it. In front of the lowest storey on each side stands a round column upon a square base. An angel standing on the base to l. receives upon his back a flask let down by its strings by a comrade kneeling on the cornice just above him. An angel in a corresponding position to r. receives in both hands a round vessel which an angel sitting on the cornice above reaches down to him. A large vase containing grapes stands beneath in the recess formed by the projecting socle beneath the pillars. A large garland of ribands and fruit is held before this vase by seated angels, who are divided by dolphins from a second pair seated or crouching in the extreme corners. The corners at the top are filled by garlands of fruit and foliage.

[228 × 149; opening irregular.] Rather late impression, showing defects in the block, from "Auslegung der | Euangelien, an den fürne- | misten Festen, ym gantzen | iare, gepredigt durch | Martinum Luther. | Mit vleis vbersehen.....andern predigten mehr" (G. Rhau, Wittenberg, 1528 or 1530).

Presented by Mr. W. Mitchell, 1895.

Röttinger mentions four books printed by Rhau, 1528–1530, in which this border was used. It occurs again in "Die Propheten alle Deudsch," printed by Lufft, also at Wittenberg, in 1532.

121. QUARTO BORDER WITH DRAGONS AND PEASANTS.

In the centre at the bottom is a vase; on either side of it stand monsters with long birds' beaks, their tails ending in cornucopias on which stand a peasant woman l. and a man r. The woman carries a rake and a flask, the man a pair of fowls head downwards; a boy sits on his shoulder. In the upper corners l. and r. are dragons; a child stands between them. The background is shaded throughout from l. to r.

[170 × 120; opening (arched at the top), 103 × 62.] Rather late impression, from "Von dem Gemeinen nutze," Marburg, 1533. With this title-page are preserved the next leaf (Aij) of the book, containing an initial E by Lemberger [34 × 33], and the last leaf with the colophon, "Gedruckt zu Marpurg, durch Franciscum Rhodum | Anno xxxiij, Am sechsten tag Semptembris."

Presented by Mr. W. Mitchell, 1895.

This title-border is reproduced by Butsch, i, pl. 96. It was first used by Michael Sachs at Erfurt in 1525. In 1528 it was in the possession of Michel Lotter, as appears from its use in a book printed by him, [LUTHER.] Aus-|legung der Ze-|hen gebot.... Ein vnterricht wie | Moses zu leren ist. | 1528 . | Wittemberg. It also occurs in [LUTHER.] Wider Hans Worst, 1541. It has not hitherto been ascribed to Lemberger, but the diagonally shaded background which Butsch mentions as exceptional in the Saxon school is precisely characteristic of him, and the ornament is closely allied to that in his initial letters, a specimen of which is actually found associated with this border.

122. QUARTO BORDER WITH A COUCHANT LION.

Götze 120, Röttinger 16, Luther 37.

A round arch with two circular openings in its vault rests upon square pillars and these in turn upon a projecting socle with a curved recess in which a lion reclines. Heavy garlands hanging from a ring at the top pass through the circular openings in the roof. The spandrels are filled with foliage and dolphins upon a background diagonally shaded from r. to l.

[161 × 119; opening, 58 × 47.] Fair impression, from "Widder | den Meuchler | zu Dresen | gedruckt . | Mart . Luther . | Wittemberg . | 1531 .", the earliest of the books printed by Lufft at Wittenberg that Röttinger mentions. The border was used, according to J. Luther, from 1531 to 1539.

Purchased from Mr. Gutekunst, 1874.

VI.—ERHARD ALTDORFER.

Erhard, brother of Albrecht Altdorfer, in whose will of 1538 he is mentioned as a citizen of Schwerin; painter, architect, engraver and draughtsman on wood; born probably at Ratisbon,[1] 1480–90; worked 1506–1561; entered the service of Duke Henry III of Mecklenburg in 1512; accompanied that prince to a tournament at Ruppin and in July, 1512, to Freiberg, visiting Wittenberg on the same journey; painted an altar-piece at Sternberg, 1516; illustrated the Lübeck Bible, 1533–34 (one of the cuts is dated 1530); received a house in Schwerin as a grant from the Duke in 1537; mentioned as court painter in 1547 and as architect in 1550; on the death of Henry III in 1552 Altdorfer entered the service of his successor, John Albert I; he is mentioned in Schwerin accounts as late as 1561.

Authorities:—

Wiechmann-Kadow, Naumann's *Archiv*, ii, 132, 179.
Lisch, in *Jahrbücher f. Mecklenb. Gesch. u. Alterthumskunde*, xxi, 298.
Wiechmann-Kadow, *ibid*, xxiii, 113.
Nagler, Mon., ii, p. 567, no. 1495 and p. 569, no. 1498.
Passavant, P.-G., iv, 45.
Andresen, in Meyer's Künstler-Lexikon, i, 553.
Sarre, "Beiträge zur Mecklenburgischen Kunstgeschichte," Berlin, 1890, p. 62.
Friedländer, "Albrecht Altdorfer," 1891, pp. 3, 4, 9, 10 and 162, note 4.
Maybaum, in Thieme and Becker's "Allg. Lexikon der bild. Künstler," i, 348.

The earliest work of Erhard Altdorfer, ignored in both the lexicons which give his biography and also by the writers who have dealt specially with his woodcuts, is an engraving signed E A and dated 1506, representing a woman sitting, with a cup in her right

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[1] *See* M. J. Friedländer, "Albrecht Altdorfer," 1891, p. 3, who points out the close connection of the name Erhard and that of Aurelia, a sister of the two artists, with Ratisbon. The painter Ulrich Altdorfer, who seems, as Friedländer argues with great plausibility, to have been their father, was a citizen of Ratisbon from 1478 to 1499; it is there that his sons, whose earliest works date from 1506, must have been born.

hand, and a coat-of-arms with a peacock.[1] It is attributed to Altdorfer conjecturally by Nagler and more positively by Dr. Friedländer, who recognises its intimate connection with the earliest engravings of Albrecht Altdorfer, dating from the same year. Its alleged dependence on Cranach need not be seriously discussed. Another engraving which belongs to the same group represents a young man and two women in the interior of a room (Pass. iv, 205, 211); impressions exist at Berlin and Hamburg. It is unsigned, but is more likely to be the work of Erhard than of Albrecht Altdorfer. The only etching by this artist is the landscape described by Bartsch (no. 71) among the etchings of Albrecht Altdorfer, but signed with a monogram identical with that which occurs on the xylographic title, "De Pro|pheten Alle | Dudesch," in the Lübeck Bible of 1533–34.[2] A drawing in the Albertina that resembles this etching is attributed to Erhard by Dr. Meder.[3]

The earliest woodcut that bears his signature is a large representation of a tournament, on three sheets, dated 1513, P. 76. The only impression known belonged, when described in 1856 by Wiechmann-Kadow,[4] to Prof. Deecke at Lübeck. It has not been reproduced. Another unique woodcut, P. 77, unsigned but said by Wiechmann-Kadow to be in exactly the same style, has been reproduced in Hirth, "Les Grands Illustrateurs" (Kulturgeschichtliches Bilderbuch), i, 28. It represents a "Glückshafen" (a kind of lottery) held at Rostock in 1518. It is by a very provincial artist of the Lower Saxon type, and I find great difficulty in believing that it can be by the illustrator of the Lübeck Bible. Still less can I accept as the work of Erhard Altdorfer the woodcuts, P. 78–80, published in books of Nicolaus Marschalk at Rostock. Of one of these, P. 79, I have already had occasion to speak in this volume (p. 309). The illustrations to "Reineke Fuchs"[5] appear to me also irreconcilable with the signed works of Altdorfer. An attractive view of Lübeck, of which a portion is reproduced in Diederichs, "Deutsches Leben der Vergangenheit in Bildern," no. 850, is there attributed to Altdorfer.

The illustrations to Dietz's Bible, by which alone Altdorfer is

[1] B. vi, 416, 1; P. iv, 40; Nagl. Mon. ii, p. 569, no. 1498; Willshire, ii, 245, I 21.

[2] The etching is reproduced in the text of "Albrecht Altdorfer's Landschaftsradierungen, herausgegeben von Max J. Friedländer," 1906.

[3] "Handzeichnungen alter Meister aus der Albertina," etc., viii, no. 867.

[4] Naumann's *Archiv*, ii, 132.

[5] On these *see* Wiechmann-Kadow in the Mecklenburg *Jahrbücher*, xxiii, 119. They appeared at Rostock in various editions from 1539 to 1592. That of 1549 is in the British Museum. The woodcuts are spirited and good.

represented here, betray, like all Saxon Bible woodcuts, the influence of the first Wittenberg illustrations to Luther's translation, but the artist is not so closely akin to any member of Cranach's immediate circle as to Georg Lemberger, to whom some of his woodcuts if seen apart from their context might easily be attributed.

BOOKS ILLUSTRATED BY ERHARD ALTDORFER.

A.—In the Department of Prints and Drawings.

1. [BIBLE.] Biblia, Det | er den gantske Hellige | Scrifft, vdsoet paa | Danske . | . . . . | . . . . | Prentit i Københaffn, | aff Ludowich Dietz . | M.D.L. fol.

Imperfect, one leaf, AAA 6, with list of books in O.T. on recto, woodcut of the Garden of Eden on verso, being supplied in facsimile. The copy in the Department of Printed Books is also slightly imperfect.

Presented by Mr. Campbell Dodgson, 1910.

Portrait and arms of Denmark by Jakob Binck (Pass. iv, 97, 2) and seventy-nine different woodcuts by Erhard Altdorfer (Pass. iv, 46, 1–75).[1] The average size of the O.T. cuts is *c.* 126 × 153; exceptional dimensions are quoted. The N.T. cuts measure *c.* 134 × 90.

(1) (AAA 1) Title-page. The Old and New Covenant [276 × 197]. P. 1.
† (AAA 6 v.) The Garden of Eden [280 × 200]; facsimile. Omitted by P.
(2) Pt. 1, fol. 3 v. The Deluge, dated 1530; the initials D. K. N. (Nagl., Mon., ii, p. 466, no. 1188) denote "Der Kasten Noe" [145 × 155]. P. 2.
(3) ,, ,, 9. Abraham's Sacrifice [145 × 155]. Omitted by P.
(4) ,, ,, 12 v. Jacob's Ladder [145 × 155]. P. 3.
(5) ,, ,, 18 v. Pharaoh's Dream [136 × 155]. P. 4.
(6) ,, ,, 33 v. The Ark with the Mercy-Seat and Cherubim [136 × 156]. P. 6.
(7) ,, ,, 34. The Table of Shewbread [153 × 133]. P. 7.
(8) ,, ,, 34 v. The seven-branched Candlestick [152 × 132]. P. 8.
(9) ,, ,, 35. The Boards of the Tabernacle [136 × 132]. P. 10.
(10) ,, ,, 35. The Curtain of Cherubim [154 × 132]. P. 9.
(11) ,, ,, 35 v. The Boards of the Tabernacle partly open [135 × 153]. P. 13.
(12) ,, ,, 36. The Court of the Tabernacle [135 × 152]. P. 14.
(13) ,, ,, 36 v. The Altar with four horns [135 × 153]. P. 12.
(14) ,, ,, 37 v. Aaron [260 × 183]. P. 15.
(15) ,, ,, 38 v. The Altar of Sacrifice, signed with monogram, Nagl., Mon., ii, p. 567, no. 1495 (2) [137 × 157]. P. 5.
(16) ,, ,, 39. The Laver [136 × 153]. P. 11.
(17) Pt. 2 ,, 1. Joshua [182 × 196]. P. 16.
(18) ,, ,, 3. The Ark passing through the Jordan [137 × 156]. P. 17.
(19) ,, ,, 4. The Walls of Jericho falling [134 × 153]. P. 18.
(20) ,, ,, 6 v. Joshua hangs the five kings. P. 19.
(21) ,, ,, 16. Gideon and the fleece; the soldiers drinking. P. 20.
(22) ,, ,, 16 v. Gideon's battle with the Midianites. P. 21.
(23) ,, ,, 20. Samson and the lion. P. 22.
(24) ,, ,, 21. Samson and the ass's jaw-bone; the foxes firing the corn. P. 23.

[1] Passavant described an imperfect copy.

Plate XIX

ERHARD ALTDORFER

St. James

PLATE XIX

BERNARD ALTHUSEN

BY JAMES

(25) Pt. 2, fol. 21 v. Samson carrying off the gates of Gaz.. P. 24.
(26) ,, ,, 22. Samson's hair shorn by Delilah. P. 25.
(27) ,, ,, 22 v. Samson pulling down the Temple of Dagon. P. 26.
(28) ,, ,, 28 v. The death of Eli. Omitted by P.
(29) ,, ,, 31. Saul anointed king. P. 27.
(30) ,, ,, 34. David anointed king. P. 28.
(31) ,, ,, 35. David and Goliath. P. 29.
(32) ,, ,, 41 v. The death of Saul. P. 30.
(33) ,, ,, 46. David and Bathsheba. P. 31.
(34) ,, ,, 50. The death of Absalom. P. 32.
(35) ,, ,, 57. Solomon's Temple. P. 33.
(36) ,, ,, 57 v. The Temple and its courts. P. 34.
(37) ,, ,, 58. The brazen pillars. P. 35.
(38) ,, ,, 58 v. The molten sea. P. 37.
(39) ,, ,, 59. A laver and base. P. 36.
(40) ,, ,, 61. Solomon on his throne. P. 38.
Pt. 3. fol. 1. No. 1 repeated.
(41) ,, ,, 2. The vision of Isaiah. P. 39.
(42) ,, ,, 72 v. Nebuchadnezzar's dream of a great image. P. 40.
(43) ,, ,, 73 v. Europe, Asia and Africa. P. 41.
Pt. 5, N.T., fol. 1. No. 1 repeated.
(44) ,, ,, 2. St. Matthew. P. 42.
(45) ,, ,, 16 v. St. Mark. P. 43.
(46) ,, ,, 25. St. Luke. P. 44.
(47) ,, ,, 34. St. John. P. 45.
,, ,, 51. No. 46 repeated.
(48) ,, ,, 65. St. Paul, seated, gives a letter to a messenger. P. 46.
(49) ,, ,, 71 v. St. Paul, standing, gives a letter to one of three men. P. 47.
(50) ,, ,, 81 v. St. Paul, standing, with a youth behind him, gives a letter to a messenger. P. 48.
,, ,, 87 v. No. 49 repeated.
(51) ,, ,, 91. St. Paul, seated, writing. P. 49.
(52) ,, ,, 95. St. Peter. P. 50.
(53) ,, ,, 104. St. James. P. 51.
(54) ,, ,, 106. St. John beholds the seven golden candlesticks. P. 52.
(55) ,, ,, 107 v. The four and twenty elders. P. 53.
(56) ,, ,, 108. The riders on the four horses. P. 54.
(57) ,, ,, 108. The angels clothe the righteous in white robes. Omitted by P.
(58) ,, ,, 108 v. The opening of the sixth seal. Omitted by P.
(59) ,, ,, 108 v. The angels restraining the four winds. P. 55.
(60) ,, ,, 109 v. The angels with seven trumpets; the angel with the censer. P. 56.
(61) ,, ,, 109 v. Hail and fire fall upon the earth. P. 57.
(62) ,, ,, 110. The mountain cast into the sea. P. 58.
(63) ,, ,, 110. The star Wormwood falls from heaven. P. 59.
(64) ,, ,, 110 v. The angel crying "VE VÆ VE." P. 60.
(65) ,, ,, 110 v. Crowned locusts issue from the smoke of the pit. P. 61.
(66) ,, ,, 111. The four destroying angels. P. 62.
(67) ,, ,, 111 v. St. John commanded to eat the book. P. 63.
(68) ,, ,, 112. The dragon and the two witnesses. P. 64.
(69) ,, ,, 112 v. The woman clothed with the sun and the seven-headed dragon. P. 65.
(70) ,, ,, 113. The beast with seven heads; the beast with lamb's horns. P. 66.
(71) ,, ,, 113 v. The Lamb on Mount Sion; the fall of Babylon. P. 67.
(72) ,, ,, 114. Angels reaping and treading the winepress. P. 68.
(73) ,, ,, 114. The angels pour out their vials. P. 69.
(74) ,, ,, 115. The whore of Babylon. P. 70.
(75) ,, ,, 115 v. The millstone thrown into the sea. P. 71.
(76) ,, ,, 116. The beast cast into the lake of fire. P. 72.

(77) Pt. 5, N.T., fol. 116 v. The angel with the key of the pit. P. 73.
(78) ,, ,, 17 (*sic*, for 117). The destruction of Gog and Magog. P. 74.
(79) ,, ,, 117 v. The angel shows St. John the New Jerusalem. P. 75.

B.—In the Department of Printed Books.

1. [BIBLE.] De Biblie | vth den vthleggin-|ge Doctoris Mar-|tini Luthers yn dyth dũdesche | vlitich vthgesettet, mit sun-|dergen vnderrichtingen | alse men seen mach. | Inn der Keyserliken Stadt Lũbeck | by Ludowich Dietz gedrũcket | M.D.XXXIII. (Colophon dated 1 April, 1534). fol.

The same woodcuts as those described above in detail from the Danish Bible of 1550, the order being in a few cases different. The impressions in this first edition are much sharper. The title to the Prophets, not repeated in the Danish Bible owing to the difference of language, has Altdorfer's monogram inserted in the ornamental lettering.

2. [BIBLE.] Biblia | Dat ys: | De gantze Hil-|lige Schrifft, | Dũdesch . | D . M . Luther . | Magdeborch . | M.D.LXXVIII. Wolfgang Kirchner, Magdeburg, 1578; fol.

This Bible contains almost the complete set of Altdorfer's illustrations, omitting P. 21, 46–48, 51. The title-border, P. 1, is used here only for the Prophets.

WOODCUTS BY ERHARD ALTDORFER.

1. JOSHUA. P. iv, 47, 16.

Bare-headed, in three-quarter face to r., sitting on a large stone against which his axe and shield are propped up. He holds a sword in his r., a helmet with large ostrich plumes in his l. hand. Landscape background with mountains l., sea r. and mountains beyond with clouds over them.

[180 × 192.] Damaged at the corners.
In the inventory of 1837.
In the Kunsthalle at Bremen is a deceptive copy [180 × 192] of this woodcut issued in or after 1536 as a portrait of the King of the Anabaptists, John of Leyden, called here "Johan Bockhold." The woodcut is accompanied by a biography of John of Leyden printed in two columns without any place or date of publication or publisher's name. The entire sheet measures 383 × 300 mm. and is headed "Historische Erzehlung, und | Warhaffte Abbildung dess Königs von Münster, | Johan Bockhold, gebohren zu Leyden in Holland, seines Handwercks ein Schneider," etc. In the copy an upper outline, wanting in the original, has been supplied to the uppermost cloud beginning (in the original) 33 mm. to r. of Joshua's beard, and two lines, hooked at the end, have been inserted in the sky between the cloud and the beard. Dr. Waldmann, of Bremen, kindly photographed this copy to enable me to compare it with the original.

[2–13.]

Illustrations to the Apocalypse (incomplete).

2. THE STAR WORMWOOD FALLS FROM HEAVEN. P. 59.

3. THE ANGEL CRYING "VE VÆ VE." P. 60.

4. LOCUSTS ISSUE FROM THE SMOKE OF THE PIT. P. 61.

5.	ST. JOHN COMMANDED TO EAT THE BOOK.	P. 63.
6.	ANGELS REAPING AND TREADING THE WINEPRESS.	P. 68.
7.	THE ANGELS POUR OUT THEIR VIALS.	P. 69.
8.	THE WHORE OF BABYLON.	P. 70.
9.	THE MILLSTONE THROWN INTO THE SEA.	P. 71.
10.	THE BEAST CAST INTO THE LAKE OF FIRE.	P. 72.
11.	THE ANGEL WITH THE KEY OF THE PIT.	P. 73.
12.	THE DESTRUCTION OF GOG AND MAGOG.	P. 74.
13.	THE ANGEL SHOWS ST. JOHN THE NEW JERUSALEM.	P. 75.

[134 × 90.] Impressions with Low German text on the back in Dietz's type, but not from the Bible of 1533–34. At the head of each chapter is a "Summarium." The cuts were used again in an octavo N.T. printed by L. Dietz at Rostock in 1540.
Purchased from Mr. G. Pogson, 1907.

VII.—HANS BROSAMER.

Hans Brosamer, or Brösamer, painter, engraver and woodcutter; biography unknown; worked in Saxony, at Ingolstadt (?), at Erfurt, at Fulda, and again at Erfurt, about 1520–1554.

Authorities :—

Bartsch, P.-G., viii, 466.
Passavant, P.-G., iv, 32.
Nagler, Mon., iii, nos. 654–656, 774.
R. Weigel, text to "Holzschnitte berühmter Meister," Lief. 12, no. 59.
O. Eisenmann, "Allg. deutsche Biographie," iii, 363.
L. Rosenthal, on ornament woodcuts, in *Deutsche Kunstzeitung*, xviii, nos. 32, 33, 36, quoted by O. Eisenmann, *Zeitschr. f. bild. Kunst*, ix, 155.
R. Bergau, *Kunstchronik*, 1878, xiii, 494.
C. v. Lützow, "Gesch. d. deutschen Kupf. u. Holzschn.," 1891, p. 191.
Preface by F. Lippmann to the reprint of the "Kunstbüchlein," published by G. Grote, Berlin, 1882, and anonymous preface to Quaritch's reprint, 1897.
A. v. Drach and G. Könnecke, "Die Bildnisse Philipps der Grossmütigen," Marburg, 1905, pp. 16–17 and 28.
G. Pauli, in Thieme's "Allg. Lexikon der bildenden Künstler," Bd. v.

Nothing is really known of Brosamer except what can be gathered from signatures, dates and inscriptions on his works themselves. The evidence of these must be summarised. I do not propose here to discuss his pictures; the earliest portraits attributed to him (1520, 1523) bear a monogram (Passavant, iv, 32, first form) which does not occur on woodcuts before 1536 or on engravings before 1537. The drawings ascribed to him in various collections, whether signed or not, are for the most part doubtful; the numerous authentic drawings at Berlin form an exception. The dates on Brosamer's signed woodcuts range from 1528 to 1554, on engravings from 1536 to 1545. From 1528 to 1536 he used a monogram, or , in which there is an imperfect lozenge (Raute), somewhat resembling a "c" reversed, across the bar of the H.[1] This was formerly read

[1] Passavant, iv, p. 32, second form; Nagler, Mon., iv, no. 774. I have never seen the third form of Passavant, or the first and second of Nagler, no. 654, in which the diamond is complete, but Nagler says (p. 205) that the monogram in the first form given by him occurs on a woodcut dated 1534 with the arms of Erfurt.

as a "c" and caused some confusion in the older writers between Brosamer and Binck.[1] The early monogram occurs in books printed at Wittenberg, 1530,[2] at Ingolstadt, 1533,[3] at Erfurt, 1534,[4] and at Magdeburg, 1535.[5] It also occurs on one engraving only, the rare portrait of John, Count of Henneberg, Abbot of Fulda, 1536, described by Passavant, iv, p. 35, no. 29, from impressions at Berlin and Copenhagen. This engraving, Brosamer's earliest dated work on copper, contains not only the monogram but also the full name of the artist, accompanied by a woodcutter's knife (not mentioned by Passavant). In the same year, 1536, the new and simpler form of the monogram first makes its appearance, in the Low German Bible printed by Lotter at Magdeburg. In some of the woodcuts in this book it is normal, while in others (St. Luke, both versions of St. Paul) it is much larger and the letters are "open," a form not reproduced by Passavant or Nagler. The illustrations in this Bible are the only ones which lend any support to the theory of Nagler[6] and Weigel[7] that Brosamer was a pupil of "Leigel" (Lemberger), but they do not prove more than a temporary influence on the part of that artist, who was the chief collaborator in the illustration of this important book. The title-page was merely adapted by Brosamer from Erhard Altdorfer's Lübeck Bible of 1533–34.

Whether Brosamer was a native of Fulda, as is commonly said, is matter of conjecture[8]; his earliest woodcuts, at any rate, appeared at Wittenberg, and are so much in the Saxon manner that a residence at Wittenberg about 1528–30 may be inferred. His participation in the illustration of Apian's books published at Ingolstadt 1532–34 was so extensive, if my attributions based upon the one signed

[1] The only woodcut attributed to Binck by Bartsch (P.-G., viii, 298, 1) has the early monogram of Brosamer, in the second form given here, and is evidently his work, not Binck's. A late impression of this rare woodcut, from the cracked block, is at Coburg.

[2] P. 383, no. 1. [3] P. 384, no. 2. [4] P. 386, no. 6.

[5] Luther's "Auslegung der Episteln vnd Evangelien," printed by M. Lotter, Magdeburg, 1535, in three parts, the second of which is dated 1531. This book, which I do not know, is described by Nagler, p. 206, and appears to be different from the work mentioned by him on pp. 274, 275, since here 103 subjects are mentioned. The woodcuts of 1535 cannot be, as Nagler says, the same as those in the Bible of 1536, the latter being actually dated 1536 and inappropriate in subject to the earlier book. Dr. Pauli mentions, without giving exact particulars, an "Auslegung der Evangelien" printed in 1531 by Lufft at Wittenberg; this is also unknown to me.

[6] Mon., iii, p. 206.

[7] "Holzschnitte berühmter Meister," Lief. xii, no. 59.

[8] Sandrart, "Teutsche Akademie," 2 Teil, p. 234, supposes Brosamer to have been born at Fulda merely from the inscription on his large engraving of Christ on the Cross, B. 6.

woodcut are correct, that personal contact with Apian and a residence of some duration at Ingolstadt must be assumed to explain it. The publication at Erfurt in 1534 of the portraits of Philip of Hesse (P. 32) and Eobanus Hessus (P. 34), and the existence of a woodcut with the arms of Erfurt dated 1534, suggest that he was then residing in that town. This is confirmed by the address, "Hans Brösamer Formschneider zu Erffordt," at the foot of the large portrait of Philip of Hesse (P. 33), adapted from a woodcut by Cranach, which is evidently of about the same date as the small portrait.[1] In 1536 Brosamer appears to have taken up his residence at Fulda. This may be inferred from the terms of the inscription, "ad imaginem dominacionis sue Iohannes Brosamer sue D. clientulus faciebat" on the portrait of the abbot already mentioned. The words FVLDÆ DEGENS on the later engravings, B. 6 (1542) and B. 1 (1545), show that Brosamer long continued to reside at Fulda, but also suggest, in my opinion, that he regarded himself as a temporary sojourner in that place; if he were a native he would call himself "Fuldensis." All his engravings seem to have been produced at Fulda. One woodcut work, the Kunstbüchlein, was produced during his residence there, for its title includes the words "Durch Hansen Brösamer, Maler zů Fuld, an tag gegeben," but neither the date nor the place of its publication are known; it was probably printed, like many of the late woodcuts by Brosamer, at Frankfort.[2] The faces and costumes of the goldsmiths on the title-page, and the treatment of the walls and ceiling of their workshop, agree very well with woodcuts (*e.g.*, nos. 16 and 20 of Nagler's list, p. 210) in the Catechism printed at Frankfort in 1550.

Between 1536 and 1548 few, if any, new woodcuts seem to have appeared.[3] Brosamer's activity during that period was chiefly con-

[1] According to the older books only one impression of this portrait was known, at Gotha, but a second exists at Munich, in a later edition published by Hans Guldenmund at Nuremberg (Drach and Könnecke, p. 17, note 1). A more trustworthy reproduction than Weigel's of the first edition is given on Taf. 4 of Drach and Könnecke's book. *See* pp. 17, 18 of that work for an interesting discussion of the relation of this portrait to a woodcut by Cranach from which it is copied with slight variations, and to a companion portrait of Ulrich of Würtemberg likewise existing in two versions, the one by Cranach, the other to be attributed on internal evidence to Brosamer. Verses composed by Eobanus Hessus for both portraits are in existence; that on the Landgrave of Hesse was composed between June and November, 1534.

[2] The editor of Quaritch's reprint (1897) writes, "produced probably at Frankfurt about 1548."

[3] A possible exception is the Creation on fol. 1 of the 1545 Low German Bible, but it is not certainly by Brosamer. The portraits of Hans Sachs and William, Duke of Cleves, if admitted to be Brosamer's work, form further exceptions.

fined to engraving. In 1548 he illustrated a Hortulus Animae for Gülfferich at Frankfort, in 1549–50 he produced his Bible illustrations for Lufft at Wittenberg, and in the years 1549–53 numerous woodcuts by Brosamer appeared at Frankfort.[1] A woodcut of David was published at Leipzig in 1553. In 1554 Brosamer's last dated work appeared, the large woodcut of David and Bathsheba, P. iv, 36, 17, issued with the address of Hans Gebitzer at Erfurt as publisher. This is the only case in which the monogram of another cutter appears upon a woodcut designed by Brosamer. It is signed with a monogram composed of the letters M B (Nagler, Mon., iii, no. 655) accompanied by a knife; this is supposed to be the mark of the Erfurt woodcutter Martin Brosamer, a son (?) of Hans.

That Hans Brosamer was himself a woodcutter is certain. Not only does he call himself "Formschneider" on the large portrait of Philip of Hesse, but he has introduced a woodcutter's knife by the side of his own signature on one woodcut (Folium Populi, 1533, P. 36) and, what is more remarkable, on six engravings (P. 29—1536, B. 9 and 17—1537, B. 15—1538, B. 7—1540, B. 12—undated, 1540 ?).

The statement that Hans Brosamer died of the plague at Erfurt in 1552 is now discredited, on the twofold ground that there was no plague at Erfurt in 1552, and that a woodcut exists, certainly the work of Brosamer, which has the date 1554 immediately beneath his signature.

The attempt of Nagler to treat Brosamer of Erfurt and Brosamer of Fulda as two separate persons led to great confusion in his various articles in the "Monogrammisten." A consistent account of all the works in question in their chronological development can be given on the assumption that they are due to one artist; this view has been taken by Dr. Pauli in his recent article in Becker and Thieme's Lexicon and is followed here.

BOOKS ILLUSTRATED BY BROSAMER.

A.—In the Department of Prints and Drawings.

1. [BRENTZ.] IN PROPHETAM | AMOS, IOHAN- | NIS BRENTII | EXPOSITIO. | *Cum præfatione Mar-* | *tini Lutheri.* H. Lufft, Wittenberg, 1530; 8vo.

Purchased from Mr. Gutekunst, 1870.

Architectural border, very loosely constructed. The child Christ sits below,

[1] Kleine Bibel, Egenolff, 1549, mentioned by L. Rosenthal, *Repertorium*, v, p. 390, no. 31; Catechismus, Weigand Han, 1550, Nagler, p. 210, 2; Biblia Veteris Testamenti, etc., Gülfferich, 1552–3, Nagler 3 (the woodcuts in this may be partly the same as those in the Hortulus Animae, which I do not know).

between the bases of two columns, with his r. foot upon a serpent. He blesses with his r. hand and carries a cross over his l. shoulder. Near the serpent's tail is a tablet with the monogram HB and on the base of the l. column is the date 1528.

[119 × 81; opening, 50 × 36.] Very good impression. This is earlier than any woodcut by Brosamer hitherto described.

2. [APIANUS.] Folium Populi. Ingolstadt, 22 October, 1533; fol.

Purchased from Mr. Gutekunst, 1870.

(1) On title-page, an ancient and a modern astronomer taking observations, cut on two blocks; low down l. the monogram [185 × 175]. P. iv, 39, 36; *see* also *ibid.* p.89.

(2) A 1 v. The arms of Wilhelm von Loubemberg [226 × 148].

(3) A 2. Ornamental initial, QV combined [25 × 40].

(4) A 3. Q [48 × 48]. On the alphabet to which this belongs *see* p. 242.

(5) Inserted between sig. B and C, diagram entitled "Folium Populi" [299 × 248].

3. [EOBANUS.] In funere clariss. et incomparabilis eruditionis uiri, D. Erasmi Roterodami, Epicedion H. Eobani Hessi. E. Cervicornus, Marburg, May, 1537; 8vo.

Presented by Mr. W. Mitchell, 1904.

On verso of the sixth and last leaf, the portrait of Helius Eobanus Hessus, signed with monogram in l. upper corner. P. iv, 38, 34. In this edition there is no lettering above or below the woodcut. On the recto of the leaf are the words "Epicedion," then eight elegiac verses in italics, and "FINIS."

4. [BIBLE.] Biblia Veteris Testamenti et Historiæ, Artificiosis picturis effigiata. Biblische Historien, Künstlich Fürgemalet. FRANC. Apud Hermannum Gulffericum. Anno M.D.LIIII. 8vo.

4a. Novi Testamenti, Jesu Christi Historia effigiata. Vna cum alijs quibusdam Iconibus. Das New Testament, vnd Histori Christi, fürgebildet. FRANC. Apud. Herm. Gulffericum.[1] n.d.; 8vo.

4b. Apocalypsis S. Ioannis. Die Offenbarung S. Johannis. Francofurti Excudebat Hermannus Gulffericus. 1553; 8vo.

Presented by Mr. W. Mitchell, 1904.

Though there is a separate title-page to each part, the three practically form one book. An earlier edition appeared in 1552 (*see* p. 387, no. 10), and is described by Nagler, Mon., iii, p. 211, no. 5. It seems to have been produced in rivalry with Egenolff's triple volume of 1551, illustrated by Beham, Weiditz and an unknown artist, in which the titles of the three parts are the same. The whole of the illustrations in the present case appear to be by Brosamer, who has made free use of Holbein's O.T. illustrations and Dürer's Little Passion.

Woodcuts in no. 4. (1) Title-page with the Prophets Isaiah (JESAIAS) and Micah (MICHEAL), and the Nativity; the architecture badly drawn; signed with the later, small monogram [130 × 89].

(2–140) One hundred and thirty-nine unsigned illustrations to the O.T. [*c.* 62 × 71], in part original but copied to a great extent from Holbein's Icones.

(141, 142) Two prophets facing one another, holding scrolls with Hebrew characters [each 65 × 29].

(143) The heraldic device of Gülfferich [115 × 72]; Repr., Heitz, "Frankfurter Bücherzeichen," pl. xxxiii, no. 24 (nos. 22 and 23, larger sizes, appear to be also by Brosamer).

[1] This looks at first sight like an unaltered re-issue of the equally undated first edition (1552), but on sig. G 7 v. the "ss" in "nouissimo" are joined; in 1552 they were separate.

Woodcuts in no. 4a. (144–252) The four Evangelists and St. Paul, and one hundred and four illustrations to the Gospels and Acts of the Apostles. No. 155 is copied from Dürer, B. 88; nos. 226–239 from Dürer, B. 25–37; no. 240 from Dürer, B. 39; no. 242 from Dürer, B. 42; no. 244 from Dürer, B. 45; and no. 252 from Durer, B. 52. At the end, no. 143 repeated.

Woodcuts in no. 4b. (253) On the title-page, St. John writing the Apocalypse, to l. (different from no. 147, in which he faces to r.). Then (254–279) twenty-six illustrations to the Apocalypse [*c.* 101 × 71].

5. [BIBLE.] Die Propheten | alle Deudsch. | Doct. Mart. Luth. | Gedruckt zu Wittem-|berg, Durch Hans Lufft. | 1555. fol. (Vol. ii of a complete Bible; see p. 387, no. 13, 1556 edition.)

Purchased from Mr. Evans, 1850.

Fifty-two different woodcuts by Brosamer, first used in Lufft's Bible of 1550 [*c.* 106 × 146], all signed except nos. 8, 14, 27–49, 51 and 52. Nagler, Mon., iii, p. 209, 1 (nos. 4–11).

(1) Fol. 5. The prophecy of Isaiah.
(2) ,, 33. The prophecy of Jeremiah.
(3) ,, 54 v. Jeremiah let down into a dungeon (Jer. xxxvii).
(4) ,, 69. The vision of Ezekiel.
(5) ,, 89. The valley of dry bones (Ez. xxxvii).
(6) ,, 107. The dream of Nebuchadnezzar (Dan. ii), dated 1549.
(7) ,, 108. Shadrach, Meshach and Abednego in the furnace (Dan. iii).
(8) ,, 115. The prophecy of Hosea.
(9) ,, 119 v. The prophecy of Joel.
(10) ,, 121 v. The prophecy of Amos.
(11) ,, 125 v. The prophecy of Obadiah.
(12) ,, 126 v. Jonah and the whale.
(13) ,, 128. Micah prophesying the Nativity.
(14) ,, 130 v. The prophecy of Nahum.
(15) ,, 132. The prophecy of Habakkuk.
(16) ,, 134. The prophecy of Zephaniah.
(17) ,, 135 v. The prophecy of Haggai.
(18) ,, 137. The prophecy of Zechariah.
(19) ,, 142 v. The prophecy of Malachi.
(20) ,, 227 v. St. Matthew, dated 1549.
(21) ,, 246. St. Mark.
(22) ,, 257. St. Luke, dated 1549 (repeated, fol. 291 v.).
(23) ,, 276 v. St. John (repeated, fol. 356).
(24) ,, 313. St. Paul despatching the Epistle to the Romans.
(25) ,, 321. St. Paul despatching the First Epistle to the Corinthians, (repeated, fol. 334 and 346 v.).
(26) ,, 352. St. Peter despatching an Epistle.
(27–52) Fol. 369–381 v. Twenty-six illustrations to the Apocalypse, of which only one, the twenty-fourth, is signed and dated 1550.

B.—In the Department of Printed Books.

1. [APIANUS.] Quadrans Apiani astronomicus et iam recens inventus et nunc primum editus. Ingolstadt, "in officina Apiani," 6 July, 1532; fol.

The neater and more decorative of the diagrams in this and the following group of books (nos. 2–5 and 7) appear to be by Brosamer (*see* pp. 242, 244, where the wrong monogram has, unfortunately, been given). The initials M Z on sig. G are those of Matthias Zymmermann, to whom the book was dedicated. In the "Instrumentbuch" this cut was used in a later state, with the arms of Loubemberg substituted for those of Zymmermann.

2. [APIANUS.] Horoscopion Apiani generale. Ingolstadt, 1533; fol.

Diagram on title-page, also used in "Instrumentbuch," I 2 v.; initial C on verso from small alphabet (*see* p. 242).

3. [APIANVS.] Introductio Geographica. Ingolstadt, 1533 ; fol.

Cut on title-page [119 × 149] in the manner of the Folium Populi title-page (notice the Loubemberg arms on the tower); on the back the coat-of-arms of Loubemberg, also used in that book, Torquetum, l 4 v., and other diagrams. Initials from small and large alphabets.[1]

4. [APIANUS.] Instrument Buch, durch Petrum Apianum erst von new beschriben. Ingolstadt, 1533 ; fol.

The cut on the title-page [153 × 178] which represents five men using astronomical and mathematical instruments, may safely be attributed to Brosamer by comparison with the signed cut in "Folium Populi." On the back is the coat-of-arms of Loubemberg, also used in that book. Some of the diagrams in the book are by the same hand.

5. [APIANVS.] Inscriptiones sacrosanctæ vetustatis. Ingolstadt, 1534 ; fol.

The cut on the title-page, Mercury drawing four persons of various conditions by the chains of his eloquence [151 × 160], after a drawing by Dürer now in the K. K. Hofmuseum, Vienna (L. 420),[2] may safely be attributed to Brosamer by comparison with the signed cut in "Folium Populi." Initials from the small and large alphabets occur.

6. [EOBANUS.] De Victoria Wirtember-|gensi : Ad illustrem & Inclytum Heroa Philippũ | Hessorum omniũ : ac finitimarũ aliquot gentiũ :| Principẽ : gratulatoria Acclamatio Authore | Helio Eobano Hesso. M. Sachse, Erfurt, September 1534 ; 4to.

On title-page, portrait of Philip of Hesse, P. iv, 38, 32; on verso of last leaf, portrait of Eobanus Hessus, P. 34, in each case with the lettering quoted by Passavant, except that the date is M.D.XXXIIII.

7. [APIANUS.] Astronomicum Cæsareum. Ingolstadt, May, 1540 ; fol.

On the woodcuts in this book that are to be attributed to Brosamer and not to Ostendorfer, *see* p. 242, last paragraph.

8. [BIBLE.] Biblia : dat ys : | de gantze Hillige Schrifft, Dů- desch, Vpt nye thogerichtet, | vnde mit vlite cor-|rigert. | D. Mart. Luth. | Gedruckt dorch Hans Lufft | tho Wittemberg. | D.M.XLI ; fol.

In the O.T. pt. 1, two of the cuts illustrating the furniture of the tabernacle, fol. 53, 53 v., have Brosamer's monogram, and the unsigned cut on fol. 52 v. goes with them. In the N.T. seven cuts [120 × 140], P. iv, 37, 22-27 and one undescribed, representing the four Evangelists, St. Paul (fol. 99, 1 Corinthians, P. 27), St. Paul (fol. 112, Galatians, undescribed), and St. Peter, are by Brosamer. All except St. Matthew have his monogram; St. Mark and St. Luke are dated 1536. All these cuts made their first appearance in the Bible printed at Magdeburg in 1536. They are much nearer in style to Lemberger than most of Brosamer's work.

9. [BIBLE.] Biblia : Dat ys : | De gantze Hilli-|ge Schrifft.

[1] The aged astronomer in the C of the large alphabet is copied from the woodcut in "Messahalah de scientia motus orbis," printed by Weissenburger, Nuremberg, 1504.

[2] *See* Thausing's Dürer, Engl. Tr., i, 288.

Vordůdt-|schet dorch. | D. Marti. Luth. | . . . . Gedrůcket tho Magdeborch, | dorch Hans Walther, | M.D.XLV ; fol.

The same cuts as in the edition of 1541. The cut of the Creation [116 × 139] on fol. 1, in which the Creator wears a triple tiara, seems also to be by Brosamer; it was not in the 1541 Bible.

10. [BIBLE.] Biblia veteris Testamenti et Historiæ, Artificiosis picturis effigiata. Biblische Historien, Künstlich Fürgemalet. H. Gülfferich, Frankfort, 1552 ; 8vo.

10a. [BIBLE.] Novi Testamenti, Jesu Christi Historia effigiata. Vna cum alijs quibusdam Iconibus. Das New Testament, vnd Histori Christi, fürgebildet. H. Gülfferich, Frankfort, n.d. ; 8vo. (Imperfect, lacking sig. G 8 with printer's device.)

The same woodcuts as in the 1554 edition, described p. 384, nos. 4, 4a. The Apocalypse illustrations are wanting in this copy. According to Nagler, Mon., iii, p. 211, no. 5, the first edition is dated 1553.

11. [GEORGE, OF ANHALT.] Auslegung des Sechzehenden Psalms, Conserva me Domine . . . . Durch Fürst Georgen zu Anhalt, etc. W. Günter, Leipzig, 1553 ; 4to.

Fol. a 4. David kneeling, playing the harp, signed [87 × 65]. Singer, Cat. of Lanna collection, no. 1686. This book contains, besides other woodcuts, thirteen copies of Dürer's Little Passion [80 × 58], dated 1552; they cannot be attributed to Brosamer.

12. [BIBLE.] Argumentorum in Sacra Biblia, A Rudolpho Gualthero carminibus comprehensorum Tomus prior . . . . Erste Theil der Summarien . . . . Mit schönen Figuren geziert, vnd in Reimen verfasst, Durch Burckhardum Waldis.

II. Pars Argumentorum . . . . Ander Theil der Summarien . . . . Durch Bur. Wald. W. Han, Frankfort, 1556 ; 8vo.

The same woodcuts as in no. 10. Part 1 has the same title-page, part 2 a different one, also signed, with the mocking of Christ below, SS. Peter and Paul at the sides [130 × 91; opening, 74 × 44]. B. viii, 469, 14; Nagler, Mon., iii, p. 211, no. 6.

13. [BIBLE.] Biblia | Das ist: Die gantze | heilige Schrifft: | Deudsch. | Doct. Mart. Luth. H. Lufft, Wittenberg, 1556 ; fol.

Facing fol. 1, the Creation, 1550 (B. 1); fol. 2, the Fall (B. 2); 50, 50 v., the Tabernacle; nineteen illustrations to the Prophets; in the N.T. the four Evangelists, St. Paul (2), St. Peter, and twenty-six illustrations to the Apocalypse, of which only one, the twenty-fourth, is signed and dated 1550. Several of the N.T. cuts are dated 1549, and all were prepared for Lufft's 1550 Bible.

14. [BIBLE.] Biblia: Das ist: | Die gantze heilige Schrifft: | Deudsch. | Doct. Mart. Luther. H. Lufft, Wittenberg, 1558 ; fol.

The same cuts as in the edition of 1556, and one more, the creation of Eve [108 × 147], dated 1549 (P. 16).

15. [BIBLE.] Biblia, etc. (2 vols.). H. Lufft, Wittemberg, 1560 (so in colophon of each vol., but vol. 1 is also dated 1558, vol. 2 1561) ; fol. on vellum, illuminated).

The same cuts as in the 1556 edition, without the addition made in 1558.

16. [BIBLE.] Biblia, etc. (Low German). Successors of G. Rhau, Wittenberg, 1561 ; fol.

The cut of the Fall, fol. 2, is a deceptive copy of Brosamer's cut (B. 2) without the monogram [106 × 148]. The twelve illustrations to the Minor Prophets are his original cuts.

17. [BIBLE.] Biblia, etc. (Low German). Successors of G. Rhau, Wittenberg, 1565 ; fol.

The cut of the Fall in this edition is the original. The only other cut by Brosamer is the illustration to Ezekiel, ch. 37 (fol. 82). A different set of cuts (after M S) is used to illustrate the Minor Prophets.

18. [BIBLE.] Biblia, etc. (Low German). H. Lufft, Wittenberg, 1569 ; fol.

Before Genesis, large cut of the Creation, signed and dated 1550 (B. 1); fol. 2, the Fall (B. 2), signed [106 × 149].

WOODCUTS BY BROSAMER.

i. Woodcuts with Early Monogram. Nos. 1–3.

1. OCTAVO BORDER WITH SCENES FROM THE PASSION.

One piece. At the top, a group of Prophets and Patriarchs: Moses, John the Baptist and David are recognisable by their attributes. At the sides, in round-arched niches, the Crowning with Thorns l. and scourging r. Below, Christ is being laid upon the cross ; his wrists are held by landsknechts, one of whom carries a hammer. Between the other's foot and the cross is the monogram.

[124 × 84; opening, 56 × 37.] Late impression, cut on all sides, on title-page of COM | MENTARII IN E- | PISTOLAM PAV | LI AD ROMA- | NOS, RE- | cens scripti à | PHILIPPO MELAN. | ANNO. | M.D.XXXII.

From the Bagford collection (Harl. MS. 5968—151). Transferred from the Department of Printed Books, 1900.

The block is much worn and must have been used in some earlier book, to which the Passion subjects would have been more appropriate. The book of which this is the title-page was printed at Marburg in 1553—Excudebat Marpurgi in campo Elysio Franciscus Rhodus anno M.D.XXXIII—K. Bibliothek, Berlin (Bt 2567). The Museum possesses an octavo edition of this work of Melanchthon's, printed by J. Klug in 1532, with a different border. In subject this border agrees with the folio border to the third part of the O.T. printed by Lotter in 1524, the octavo border to the 1525 edition of the same work by Lemberger, and Lemberger's folio border, dated 1525 (Röttinger 7), but in style it is not near to any one of them; it is rather primitive and bad.

2. PORTRAIT OF PHILIP, LANDGRAVE OF HESSE.

P. iv, 38, 32; Nagler, Mon., iii, p. 206.

Half length in hat, three-quarter face to l., eyes to front ; the hands resting on a table. In the upper corners are two small coats-of-arms, l. Ziegenhain, r. Hesse, and attached to the r. border-line a square tablet containing the monogram ⅄Ⅎ.

[131 × 99; size of leaf, 193 × 141.] Good impression, on title-page of "DE VICTORIA VVIRTEMBER- | gensi . . . . . | . . . . . | . . . . . Authore | Helio Eobano Hesso" (printed in red). Beneath the portrait, in black, is the couplet

"Rebus Alexandro similis: virtute Philippo
Talis post tria bis lustra Philippus erat."

Purchased from Messrs. Colnaghi and Co., 1871.

Philip I, Landgrave of Hesse (1504–1567), effected in 1534 the restoration of Ulrich, the banished Duke of Würtemberg, to his dominions, which were usurped by Austria. On 12–13 May he defeated the Pfalzgraf Philip, Statthalter of Ferdinand, King of the Romans, at Lauffen. This is the Würtemberg victory which the portrait and the poem of Eobanus Hessus commemorate.

The portrait is reproduced and discussed on p. 28 of Drach and Könnecke's book, "Die Bildnisse Philipps des Grossmütigen," Marburg 1905. The authors believe it to be not drawn from life, but founded on an original by Cranach. It agrees rather closely, in reverse, with a portrait in the Wartburg, a painting of the late XVI century, founded on Cranach. The portrait of the Landgravine, Christina, reproduced on p. 70 of the same book, looks like a work of Brosamer.

3. PORTRAIT OF HELIUS EOBANUS HESSUS.

P. iv, 38, 34; Nagler, Mon., iii, p. 206.

Half length, in hat, three-quarter face to r., the hands resting on a table before him. Monogram in l. upper corner, within a square attached to the border line.

[131 × 98; size of leaf, 165 × 112]. On verso of last leaf (D 4) of the book mentioned under no. 2. Over the portrait are the words "Anno ætatis XLV.", and beneath it the couplet "Lustra nouem numerans . . . . talis eram:". On the back (recto of the leaf) are verses and the colophon: "Erphurdiæ excudebat Melchiar Saxus Anno | M.D.XXXIIII. Mense Septembri."

Presented by Mr. W. Mitchell, 1895.

For a short biography of Eobanus Hessus *see* Vol. I, p. 346. The present portrait was used again at Marburg after the poet's death in 1536 (*see* p. 384, no. 3).

ii. Early Bible Illustrations (1536). Nos. 4–6.

4. FOLIO BORDER WITH THE FALL AND REDEMPTION OF MAN.

The space is divided into two parts, in a manner already traditional in the school of Cranach, by a tree, the branches of which are bare on one side, leafy on the other. A large upright tablet to contain the title is affixed to the stem. Adam sits at the foot of the tree between a prophet of the old dispensation and John the Baptist. On either side of these is a tomb. That to l. contains a corpse; from the other Christ has just risen, setting his foot on Death. In the background we see l. the Israelites and the Brazen Serpent, r. the Annunciation to the Shepherds; higher up, l. the Fall of Man, r. Christ upon the cross and the Lamb and flag; above these, l. Moses receiving the Tables of the Law, r. the Incarnation.

[252 × 172; opening, 90 × 65.] Good impression, from title-page of "Auslegung | der Euange- | lien an den fürneme- | sten Festen, von O- | stern bis auffs | Aduent. | D. Mart. Luther | M.D.XLV." (N. Wolrab, Leipzig, 1545, fol.; a copy of the book at Berlin, K. Bibliothek).

Presented by Mr. W. Mitchell, 1895.

This border was used three times in the Low German Bible ("Biblia, dat ys, de gantze hillige Schrifft Sassesch corrigeret, na der lesten vordüdeschinge") printed by Michael Lotter at Magdeburg, 1536. That it is by Brosamer can be proved by comparison with the signed woodcuts by him in the same Bible. Note the resemblance of the bushes near the tomb l. to those on the two cuts next hereafter described, but the high brows of Christ and Adam and Eve in the scene of the Fall are still more characteristic. Compare especially Eve with the Virgin as she appears to St. Luke

in the woodcut before his Gospel (P. 25), signed and dated 1536. To those who do not know the other woodcuts in this Bible the attribution may be surprising, for the border is very unlike Brosamer's later and more familiar work of 1549–50. The whole composition is taken with slight variations from Erhard Altdorfer's title-page to the Low German Bible printed by L. Dietz at Lübeck, 1533–34 (P. iv, 46, 1).

5. THE HORNED ALTAR OF BURNT-OFFERING AND THE VESSELS APPERTAINING THEREUNTO (Exod. 27).

[117 × 139.] Signed with monogram, l. From a High German Bible, probably Lufft's edition of 1550 (Wittenberg).

Purchased from Mr. Miller, 1848.

This and the following cut, with one which is not signed,[1] are the only contributions by Brosamer to the illustration of the O.T. in the Low German Bible of 1536, the other woodcuts being by Lemberger. They were reprinted in 1541, 1545, and many later editions.

6. THE COURT OF THE TABERNACLE (Exod. 27).

Second state.

[120 × 140.] *Provenance* in all respects as no. 5. In the first state, which still existed in 1545, Brosamer's monogram was to be seen on the large stone half an inch above the r. lower corner. It was removed, apparently, in 1550.

iii. Later Illustrations (*c.* 1550). Nos. 7–26.

7. THE CREATION OF EVE. 1550. B. viii, 466, 1; P. iv, 34, 1.

The Almighty, bare-headed, bending forward, raises Eve from the side of Adam. In the background, the Fall and the Expulsion. On a tablet in the r. lower corner are the monogram and date, 1550.

[228 × 153.] Good impression, from a High German Bible, probably that printed by Lufft in 1550, the edition for which this cut was designed.

Purchased from Mr. Miller, 1848.

8. THE CREATION OF EVE. 1549. P. iv, 36, 16.

The Almighty, wearing an imperial crown, kneels on one knee as he raises Eve from the side of Adam. On a tree l. are the monogram and date, 1549.

[107 × 146.] Good impression. *Provenance* as no. 7.

9. THE FALL OF MAN. B. viii, 466, 2.

The tree of knowledge, marked with the monogram, divides the composition into two halves. To l. Eve, prompted by the Serpent, takes an apple from the tree to give to Adam; behind them are a horse, a sheep and a boar. To r. Adam and Eve are seen hiding in the bushes from the presence of God.

[106 × 149.] Good impression. *Provenance* as no. 7. A deceptive copy of this cut without the monogram was used in the Low German Bible printed by the successors of G. Rhau, Wittenberg, 1561; in the 1565 edition (same printers) the original block was used, as in the Bibles printed by Lufft in 1556, 1558, 1560 and 1569.

10. DAVID. Singer, Catalogue of A. von Lanna collection, no. 1686.

David, in kingly robes, in profile to l., kneels and plays the harp,

[1] Here on the back of a woodcut by Lemberger, p. 368, no. 51.

looking up meanwhile at a vision of the Almighty in the sky. In the background, in an arched recess, is a mullioned window with round panes. In the l. lower corner is the monogram.

[87 × 65.] Good impression, margin 4 mm., on toned paper, no text on the back. Purchased at the Lanna sale, Stuttgart, May, 1909 (no. 1016).
For a book in which this cut occurs, *see* p. 387, no. 11. There it has text on the back. This impression is shown by certain slight defects to be later.

11. CHRIST TEACHING THE APOSTLES TO SAY THE LORD'S PRAYER.

Christ stands r., in profile to l., raising his r. hand, and speaks to the Apostles who kneel l. at the foot of a small hill. Above them God the Father is seen in the clouds. In the distance r. are buildings and in the r. lower corner the monogram.

[104 × 140.] Poor impression, from a book (unidentified) with German text. Purchased from Miss Bury, 1877.
The subject is the same as Nagler, Mon., iii, p. 210, 2 (15), but the composition and dimensions are different.

[12–25.]

ILLUSTRATIONS TO LUTHER'S CATECHISM (1550). Nagler, Mon., iii, p. 210, 2 (11–24).

12. JOSEPH FLEEING FROM POTIPHAR'S WIFE. N. 11.

Joseph, running to l., has grasped the handle of the door; Potiphar's wife, sitting on her bed, holds him by the cloak. Near the foot of the bed is the monogram.

[130 × 130.] Good impression, no text on the back. Over the woodcut: "Das X. Du solt nicht begeren deines nechsten Weib."
In the inventory of 1837.

13. THE CREATION. N. 12.

The Almighty blesses the universe; in the corners the four winds. Not signed.

[129 × 130.] Very good impression (proof ?). No text on the back.
Purchased from Mr. Thibaudeau, 1882.

13a. THE CREATION. N. 12.

Later impression, on a leaf of a book, apparently that described by Nagler, "Catechismus Für die gemeine Pfarrherr und Prediger," Frankfort, 1550, but this has not been verified.
No. 13a was purchased with nos. 14–25 from Mr. H. H. Peach, 1905.

14. CHRIST ON THE CROSS BETWEEN THE VIRGIN AND ST. JOHN. N. 13.

[130 × 130.] Monogram on the stem of the cross.

15. THE DESCENT OF THE HOLY GHOST. N. 14.

[130 × 131.] Monogram on the Virgin's seat.

16. CHRIST TEACHING THE APOSTLES TO SAY THE LORD'S PRAYER. N. 15.

[130 × 130.] Monogram on the tree. Four apostles are seen to l. and seven to r. of Christ.

17. A PREACHER ADDRESSING A CONGREGATION. B. 13; N. 16.

[129 × 130.] Monogram on a sheet of paper on the floor.

18. A MAN PRAYING NEAR HIS CHAMBER WINDOW. P. 30; N. 17.

[130 × 130.] Monogram on the step upon which he kneels. On the back of no. 17.

19. CHRIST ON THE MOUNT OF OLIVES. N. 18.

[130 × 130.] Monogram on the ground near Christ's feet.

20. THE FEEDING OF THE FIVE THOUSAND. N. 19.

[130 × 130.] Not signed.

21. THE PARABLE OF THE UNMERCIFUL SERVANT. N. 20.

[130 × 130.] Monogram on a stone step.

22. THE TEMPTATION OF CHRIST BY THE DEVIL DISGUISED AS A MONK. B. 5; N. 21.

[129 × 130.] Monogram on a stone near a tree l.

23. CHRIST AND THE WOMAN OF CANAAN. N. 22.

[130 × 130.] Monogram on a stone r. On the back of no. 22.

24. THE BAPTISM OF CHRIST. N. 23.

[131 × 131.] Not signed. A different composition from P. 18.

25. THE LAST SUPPER. P. 21; N. 24.

[132 × 134.] Monogram on a seat r. Passavant describes this woodcut as occurring in a book entitled "Anleitung zur Beichte."

26. CHRIST ON THE CROSS BETWEEN THE VIRGIN AND ST. JOHN.

Mary, her head covered by a veil, stands l., her hands clasped. John, in profile to l, looks up; his hands are also clasped. At the foot of the cross l. is a skull; in the distance a large building with a cupola. In the foreground near St. John's foot is a monogram formed of the letters H and B.

[88 × 64.] Good impression, printed on the l. half of a completely preserved broadside, headed

"ELEGIA DE PASSIONE DOMINI NOS-
TRI IESV CHRISTI. DEDICATA DOCTRINA
prudentia atque Eloquentia, viris clarissimis Dominis consulibus, & Dominis senatoribus,
vrbis Coloniæ ad Rhenum, Dominis suis perpetua obseruantia colendis."

Over the woodcut is printed: "CHRISTVS REDEMPTOR HVMANO GENERI." Beneath it are eighteen elegiac verses, followed by thirty-two on the r. half of the sheet, then the word "FINIS" and the author's name, "Mauritius Treutler M." The sheet measures 315 × 395 mm. No watermark.

Purchased from Mr. Cohn, 1880.

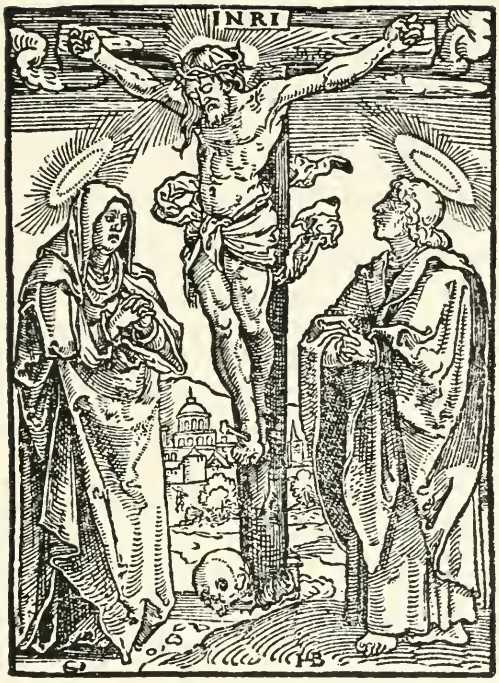
At first some caution seems to be required in attributing this undescribed woodcut to Brosamer, for the title suggests that it was published at Cologne, and we have no evidence of a connection between Brosamer and any patron or publisher in that city. On the other hand the monogram is exactly as Brosamer makes it, and I find

Plate XX

HANS BROSAMER

Christ on the Cross

David


INRI

no artist at Cologne whom it would suit.[1] What is much more important, the three figures agree almost line for line with the group in Brosamer's engraving of 1545, B. 5.[2] In the case of Mary and John the attitude and the whole cast of the drapery are exactly the same, the only difference being in the arrangement of the fingers, while Mary looks up in the engraving, down in the woodcut. The figure of Christ is also exactly the same, except that the hair, in the woodcut, hangs down on one side only of the face, and the end of the loin-cloth, between the cross and St. John, turns upwards instead of downwards. The background is entirely new, and the skull is further removed from the cross. The form of the nimbus is changed; the face of St. John, though in pose the same, is later in style, and more nearly resembles the type on the woodcut, N. 13 (no. 14 above), while the landscape has features closely resembling the last-named work. All the additions are intelligent and cannot be attributed to a mere copyist of the engraving, so that the monogram fulfils a legitimate purpose. The cutting is much neater than that of the Catechism illustrations. The hatching, resembling seams, on St. John's mantle, common on woodcuts of the school of Dürer, is unusual in Brosamer's work, but something like it occurs in the "Biblisch Historien" and an exact parallel is found in the "David" (no. 10). The appearance of the type, especially the second line in italics, suggests a late date for the publication, nearer to 1560 than 1550.

Mauritius Treutler Hainensis (presumably of Grossenhain, in Saxony) matriculated in 1551 at Leipzig, where he took his bachelor's degree in 1554 and master's in 1557 (Erler, "Die Matrikel der Universität Leipzig"). There can be little doubt that this person is the author of the verses, and the presence of M (Magister) after his name agrees with the approximate date assigned to the broadside. The latter is not in the Stadtbibliothek at Cologne, nor is anything known there of a connection between either Brosamer or Treutler and that city. The sheet may, perhaps, have been printed at Leipzig.

† TITLE-PAGE OF "EIN NEW KUNSTBUCHLEIN."

(Reproduction.)

Photograph of two pages (first and last) from an imperfect copy of the book (first edition), containing l. a vase and r. the four lines of text that form the title printed over a woodcut representing the interior of a goldsmith's workshop with five men employed in it. MS. corrections have been made in the lettering of the title.

Purchased 1877 from Mr. Pretorius; the whereabouts of the original is not recorded, but it must have been photographed in England, possibly from the copy recorded as having been formerly in the Bernal collection.

A copy of this exceedingly rare book in the K. Kupferstichkabinett, Berlin, was reproduced in collotype by Frisch for Dr. Lippmann and published in 1878; a facsimile of the second edition, made from a copy in private ownership and edited by Lippmann, appeared in 1882 (G. Grote, Berlin). Another copy of the first edition, from the Destailleur collection, now the property of Mr. Max Rosenheim, F.S.A., was reproduced by Mr. B. Quaritch in 1897. In this copy the misprint "Godschmidt" has been corrected by pasting a printed slip with the syllable "Gold" over the letters "Gods"; a new error is thus introduced, for the word is now read as "Goldchmidt."

The first edition has 38 cuts (Berlin) or 39 (Dresden). The second edition has 46. In this the goldsmith's workshop is on the verso of the last page, and a cup is on the title-page. There is also a fragment, in the Berlin print-room, showing six vases printed on one sheet, with the words " . . . lich gerissen und geschnitten und die Jeni . . . . ten lassen sehr dienstlich und nützlich zu gebrauchen. Anno Domini MDLXX." The impressions of the blocks on this fragment are still good and sharp.

The title of the second edition is "Ein new kunstbuchlein | von mancherley schönen Trinckgeschirren, | für die Goltschmiede, vnd für die jenigen die Silber-|ne Becher, Credentz, Flaschen, vn Kandeln mach-|en wollen lassen, sehr dienstlich vnd nütz-|lich zu gebrauchen."

[1] The monograms given by Nagler, i, no. 1877 from Cologne illustrations are different from this and later.

[2] Reproduced in the catalogue of the Lanna sale, part 1, Stuttgart 1909, pl. xv, no. 927.

iv. Large Late Woodcut. No. 27.

27. DAVID AND BATHSHEBA. 1554.
P. iv, 36, 17; Nagler, Mon., iii, no. 654 (end), 655; iv, no. 1650.

A Gothic fountain stands in the courtyard of David's palace, a magnificent Renaissance building with landscape background l. The water falls into a shallow tank, at the edge of which Bathsheba is sitting l. Her l. leg is being rubbed by a maid, and a second, who stands near holding a dish with sponge and soap, calls Bathsheba's attention to David, who is looking on from a balcony, r., harp in hand. A Cupid on the top of the fountain aims a shaft at the amorous king. A jester r. is drinking at one of the spouts; a courtier plucks him by the sleeve; behind them lies a dog. On the other side three women, handsomely dressed, stand behind Bathsheba. Four angels flying in the sky, near the l. upper corner, carry an oblong tablet with the following inscription, cut on the block:

ALS DAVID YEZVND MVSSIG WAS.
DARDVRCH ER GOTS GEBOT VERGAS.
DAS ER MIT MORDT VND EEBRVCH SVNDT
ALS WARNV̂CS WEYS HIE WVRT VERKV̂DT.
SOLCHS SOLLEN MERCKE WEIB VND MANN
VND GVTTER WERCK NIT MVSSIG STAN
WANN WER INN GVTEM RVWT VND STET
DES BOSEN SELTEN MVSSIG GET.

Round the whole is a decorative border with white ornament on a black ground. An oblong tablet towards the right, within the border, contains Brosamer's monogram with the date 1554 beneath it, and a monogram composed of the letters M B, with a woodcutter's knife, probably the work of Martin Brosamer, woodcutter, of Erfurt.

[800 × 976.] Fair but not very early impression, slightly damaged, without margin, printed on nine sheets joined together.

Purchased from Messrs. Colnaghi and Co., 1860.

This elaborate work is very typical of Brosamer. It is rare, the only impressions mentioned by Passavant and Nagler being those at Dresden and Gotha. The Dresden impression was first mentioned in 1820 by Zani, "Enciclopedia Metodica," pt. 2, iii, 324, the Gotha impression by J. H. Schneider in *Deutsches Kunstblatt*, 1853, iv, 214. The publisher's address on the latter is incorrectly quoted by Passavant as Bebitzer or Cubitzer; the correct form of the address is "Gedruckt zu Erffurt bey Hans Gebitzer."

Doubtful.

28. PORTRAIT OF HANS SACHS. 1545.
P. iii, 248, 4 and iv, 39, 35; Nagler, Mon., iii, p. 207.

Half length, three-quarter face to l., in hat and fur-lined mantle. The arms rest on a table; the r. hand holds a handkerchief, the l. a manuscript. On the table is the inscription (cut on the block): 1545 : HANS . SACHSx . ALTER · 51 · IAR. No signature.

[295 × 280 (cut, should be 309 × 280).] Modern impression, placed with portraits.

The block is in the Derschau collection, and impressions were published by R. Z. Becker not only in his "Holzschnitte Alter Meister," but also in "Hans Sachs im Gewande Seiner Zeit," 1821, and "Bildnisse der Urheber und Beförderer . . . der Religions—und Kirchenverbesserung," 1817. The old impression in the Gotha col-

lection has the address "Jm 1546 Jar | Gedruckt durch Hanns Guldenmundt," and sixteen German verses by Johann Betz below, "Dise Abconterfaction | Zaigt Hanns Sachsn von Nüremberg an," etc. Pasted on the other side is "Des Hanns Sachsen bildnuss . | Leonardus Ketnerus lectori;" then sixteen Latin verses and the date MDXLVI. There is another old impression, coloured, at Berlin, in which the verses by Ketner are preserved in their original place at the top of the portrait.

The attribution of this woodcut to Brosamer is said by Becker ("Hans Sachs im Gewande seiner Zeit") to be derived from Sandrart, but there is nothing about it in the "Teutsche Akademie." In "Holzschnitte alter deutscher Meister," 3. Lief., Gotha, 1816, p. 5, no. 95, he says "handschriftliche Nachrichten sagen, dass es von Hans Brosamer sey, der es dem Dichter zu seinem 51 sten Geburtstag verehrt habe." One would like to know more about this "MS. information" before believing it. In Becker and Nagler's opinion the attribution is confirmed by the internal evidence of the portrait of Philip of Hesse; I find the resemblance in no way convincing. The discovery that a second edition of that block was published by Guldenmund[1] establishes, indeed, the fact of some slight connection between Brosamer and Guldenmund, which has encouraged Dr. Geisberg to attribute to Brosamer the portrait of Duke William of Cleves after Aldegrever at Gotha,[2] the inscriptions on which are printed with Guldenmund's type. On internal evidence I would sooner give the Duke's portrait to Brosamer than the poet's, but the proof is in neither case entirely convincing. It seems probable, indeed, that Brosamer cut a number of large portraits of celebrities after originals by other artists; the cases at present discovered are Philip of Hesse and Ulrich of Würtemberg, a pair, after Cranach, and William of Cleves, after Aldegrever, but only the first of these has been found with Brosamer's name. The Hans Sachs portrait is also accepted as Brosamer's work by Drach and Könnecke, but in my opinion better evidence is required before it can be admitted that Brosamer had any hand in this Nuremberg publication.

The woodcut has already been described under Guldenmund's name in Vol. I, p. 551, no. 8.

ADDITIONAL BOOK.

(In the Department of Printed Books.)

19. [FORTUNATUS.]. Fortunatus, | Von seinem Seckel, vnnd Wůntschhůtlin, Jetzund von ne | wen mit schönen lustigen Figuren | zugericht. Sehr kurtzwei- | lig zu lesen. W. Han, Frankfort on Main, n.d.; 8vo. (Imperfect, sig. A–M, the leaves unnumbered; completed by the last sheet of a different and earlier edition, sig. R, pages numbered, from 73 on; at the end the device of Hermann Gülfferich. The cuts in both parts are from the same set, the fragment at the end containing much finer impressions than the rest; one cut, representing a tournament, occurs in both and so enables a comparison to be made.)

The cuts [*c.* 52 × 70], though unsigned, are clearly by Brosamer, in the same style as the small Bible subjects published by Gülfferich (p. 387, no. 10).

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[1] *See* Drach and Könnecke's "Bildnisse Philipps des Grossmuthigen," 1905, p. 17.

[2] Repr. Geisberg, "Die Münsterischen Wiedertäufer und Aldegrever," 1907, Taf. 13; *see* text, pp. 46, 47.

VIII.—THE MASTER OF THE ADORATION OF THE SHEPHERDS.

A name is required to distinguish a group of woodcuts which are obviously the work of a single anonymous Saxon master, working, presumably, at Wittenberg or Leipzig about 1530–40. I have chosen the name of his principal work, which has hitherto been described under a monogram which is obviously that of the woodcutter, not of the draughtsman. The artist is readily recognised by certain strongly marked types of countenance, in men, women, and children, which occur in all the three woodcuts here attributed to him but in no others with which I am acquainted. The three have not hitherto, to my knowledge, been described as the work of a single artist.[1]

1. THE ADORATION OF THE SHEPHERDS.
Zani, Encicl. Met., pt. 2, iv, p. 372, v; Heller, Cranach, p. 233, no. (571) ix; P. iv, 222, 2; Nagler, Mon., v, p. 382.

The composition falls into two equal halves, printed on two sheets, obviously from two blocks of equal size. To l. the infant Saviour, placed in a basket full of straw covered with a cloth, is worshipped by seven little angels, by his kneeling mother, behind whom Joseph stands, holding a lantern, by the ox and ass, and by five shepherds, three of whom kneel, while the two others stand behind them. The star of Bethlehem rests over a ruined building in the background, and a choir of angels is seen in the sky, singing from a scroll of music. Another shepherd, accompanied by his dog, approaches from the r., carrying a staff over his shoulder, and takes off his hat. A family, father, mother and son, are climbing steps to the level on which the principal scene is enacted. Numerous smaller figures, standing in groups and conversing, are seen on a lower level, and in the far distance the annunciation to the shepherds is represented on a small scale. On an open square within the walls a man is sitting near a fountain, which is covered by a stone slab. On this slab are cut the wood-engraver's initials, W S.

[329 × 517.] Old and fairly good impression, damaged at the corners.
Purchased from Messrs. Graves, 1856.
Good, early impressions are of no great rarity. The collection at Coburg contains two very good ones, as well as a late one, after the removal of the woodcutter's signature. The block is in the Derschau collection, and modern impressions are found in

[1] When C. v. Lützow ("Gesch. d. deutschen Kupf. u. Holzchn," p. 193) says that three woodcuts by this artist are known, he means, no doubt, the three woodcuts signed "W S" which are described by Passavant; that is quite a different thing.

PLATE XXI

ANONYMOUS

THE ADORATION OF THE SHEPHERDS

(Detail, reduced)

R. Z. Becker's "Holzschnitte alter deutscher Meister," 2. Lief., B 43, attributed to Cranach, while the monogram is explained as that of Wolfgang Sieber. Heller and Passavant say that it is interpreted in Paul Behaim's MS. catalogue (1618) as Wolf Stuber or Stiber (1588–1597). This is an impossible date for the woodcut. The latter appears to have nothing to do with the other works by one or more artists using a similar monogram with which it is grouped by Passavant and Nagler. A much more reasonable suggestion is Nagler's, that the initials may be those of "Wolffgang Stthürmer, Formschneyder zu Leipzig," who is mentioned by Schuchardt[1] as having cut or published a portrait by Peter Gottland, dated 1548. Zani, who gives otherwise an accurate description of the woodcut, says that the man in the distance is seated on two stones, one of which bears the initials W S and the other a woodcutter's knife. This is obviously wrong, for the initials are not on the stone seat, but on the top of the fountain, and there is no knife to be seen.

Becker, Nagler, and Passavant state that impressions are said to occur with the second signature, L C, but do not quote an actual instance. C. v. Lützow has reproduced an impression in the Academy of Art at Vienna which has the letters L V C on the top of the wall in the foreground l., in the large white space beneath the end of the Virgin's dress. Lützow interprets these letters as the first syllable of Lucas, the name of the Evangelist who describes the Adoration of the Shepherds. The size of the woodcut alone makes it impossible that it should have appeared, as Nagler says, in a Bible printed by N. Wolrab at Leipzig in 1561.

The group of angels and the Virgin's type of face are quite sufficient to show that the artist derives from Cranach, but he has marked peculiarities of his own, the small eyes and large nose, which distinguish him from the master himself and from all other pupils or imitators of Cranach. The principal group is reproduced here on a reduced scale.

2. CHRIST SHOWN TO THE PEOPLE.

Christ stands on a terrace, r., with a gaoler holding a rod at his side, and is shown by Pilate, who wears a turban, to a crowd of Jews who stand on another terrace l., while soldiers armed with all manner of weapons stand below. A third crowd stands behind the three principal figures; those in front lean over a balustrade ornamented with reliefs containing centaurs and antique warriors in white upon a dark ground. Printed from two blocks.

[318 × 494.] Late impression.

Purchased from Messrs. Smith, 1845.

Though not signed this woodcut can readily be recognised as the work of the same artist as no. 1. The gaoler is a very similar type to one of the standing shepherds, and the men generally have the same ugly faces with large noses and small eyes. The reliefs on the front of the balustrade look at first sight rather Netherlandish. The woodcut appears to be rare; the r. half is in the Berlin collection.

3. CHRIST BLESSING LITTLE CHILDREN. 1533.

First state.

Christ stands, a little to r., facing to the front, holding a child on his l. arm and laying his r. hand upon a baby which a young woman l., with two long plaits of hair hanging down her back, carries on a cushion. Three other women, on either side of Christ, hold babies in their arms, and a fourth, to r., the mother of the child whom Jesus is holding, leads her elder boy, who bestrides a hobby-horse, by the hand. Three other children stand at Christ's feet; one of them carries a puppy; the second has a toy dagger in his girdle; the third, a little girl, holds a doll. Four men stand l. behind the women. In the distance l. are buildings on a hill; near the tower is a flight of birds and there are many lines in the sky indicating clouds.

[1] "Lucas Cranach des Aeltern Leben und Werke," i, 250.

[231 × 275 (cut at the ends).] Very early impression, the lines absolutely sharp, but badly damaged, torn and injured by abrasion and damp. The paper has been stained a bright green, which has turned brown in the parts affected by damp. In several places the original surface has been scraped off.

Presented by Mr. G. Mayer, 1900.

The woodcut in this early state is exceedingly rare; I have seen only one other impression, not so early as this, but perfectly preserved. That impression [238×310] is in the Rijksprentenkabinet, Amsterdam; the watermark is a posthorn. Behind the woman's dress r. underneath the angle of the wall (cut off in the London impression) is the date 1533. The last two figures are curiously formed and one might feel tempted to read them as "55," if they were not obviously differentiated from the actual "5" which precedes them; the date 1533, moreover, is much more suitable than 1555 to the style of the work. The cutting is remarkably good, and there is a cordial homeliness and sincere feeling in the treatment of the subject, which occurs frequently on paintings of the Saxon school but less often on woodcuts.[1] The types already familiar from nos. 1 and 2 occur again; see especially the two old men conversing, the long nose of the woman in the background to l. of Christ, and the faces of the children.

† CHRIST BLESSING LITTLE CHILDREN. 1533.

Photograph of the Amsterdam impression of the first state.

3a. CHRIST BLESSING LITTLE CHILDREN.

Singer, Catalogue of A. von Lanna collection, no. 2828.

Second state, chiaroscuro.

The block has been cut at the top and at the r. end. The birds have been removed from the sky, and all traces of the clouds are gone except the horizontal lines l. between the hill and the wall. A barred window low down in the wall r., to r. of the head of the child with a hobby-horse, has been removed from the block. A tone-block has been added, from which the high lights on the faces, dresses and wall, the inner part of Christ's nimbus, and new clouds in the sky have been cut out. The lines of the outline block are very much thickened and coarsened and give no idea of the delicacy of the work in its fresh condition.

[210 × 272.] Good impression, the tone-block printed in brownish red. Watermark, Gothic p.

Collections: A. Firmin-Didot[2] (F. 21), A. von Lanna.

Purchased at the Lanna sale, May 1909, no. 1323.

The woodcut in this state is not very rare, but, so far as I know, undescribed except in the catalogue of the Lanna collection and in sale catalogues. An orange-brown impression was in the Schreiber collection (Sale Catalogue, 1909, no. 538[3]). A light chocolate coloured impression is at Wilton House; others in sage green are in the Rijksprentenkabinet at Amsterdam and the University library at Innsbruck.

3b. CHRIST BLESSING LITTLE CHILDREN.

Second state, chiaroscuro.

[210 × 275.] A less clear impression, the tone-block printed in grey. The same watermark as on 3a.

Purchased from Messrs. Graves, 1856.

[1] *See* Schuchardt, ii, 199, 15.

[2] Sale Catalogue, 1877, no. 1866, "dans le goût de H. Brosamer."

[3] Attributed with a query to "Wolf Stüber," which probably implies a recognition of its connection with no. 1 here.

IX.—THE MASTER A.

Unknown artist; Wittenberg (?) about 1530.

1. THE CONVERSION OF SAUL. B. vii, 473, 1; Nagl., Mon., i, p. 23, no. 47.

Saul falls towards the r. from his horse, which has also fallen; he is blinded by a flaming blast from heaven, in the midst of which our Lord is seen holding a long sword in both hands with its hilt towards the persecutor. Two riders in the retinue turn their faces from the dazzling light while their horses plunge wildly about. The monogram is on a tablet which leans against a stump near the l. lower corner.

[128 × 94.] Fair, but not early impression. No watermark.
Purchased at H. Gutekunst's auction no. 68, May 1910, no. 472.
The woodcut is rare; other impressions are at Amsterdam and Gotha. Nagler assigns the artist to the Augsburg school, but he is clearly Saxon, and the woodcut recalls many illustrations of the school of Cranach, *c.* 1525–1535. It may be from a book; in this case, at least, there is no text on the back. It is reproduced on p. 35 of Gutekunst's catalogue.

X.—THE MASTER W.

Unknown artist; worked at Wittenberg about 1535–1545.

Authorities :—

Bartsch, P.-G., ix, 427.
Passavant, P.-G., iv, 62.
Nagler, Mon., i, p. 662, no. 1486.

Very few of the woodcuts mentioned are in the Museum.

ILLUSTRATED BOOK.

In the Department of Prints and Drawings.

1. [LUTHER.] Der Gros | Catechismus | vnd Kinder Lere, | D. Mart. Luth. G. Rhau, Wittenberg, 1544 ; 8vo.

Duplicate transferred from the Department of Printed Books.

The woodcuts by this artist [*c.* 100 × 67] are in part 2, on the creed; three are repeated in parts 4 and 5, on the sacraments.

(1) Fol. 70. The Creation of Eve.
(2) ,, 88. The Annunciation.
(3) ,, 88 v. The Nativity.
(4) ,, 95. Christ on the cross; in the background Abraham's Sacrifice and the Brazen Serpent, signed.
(5) ,, 95 v. The Entombment; in the background Jonah swallowed by the whale.
(6) ,, 102. Christ descending into Hell, signed.
(7) ,, 104. The Resurrection of Christ, signed. P. iv, 63, 5.
(8) ,, 109 v. The Ascension.
(9) ,, 115 v. The Last Judgment.
(10) ,, 122. The descent of the Holy Ghost.
(11) ,, 128, 248 v. A preacher; on either side the two Lutheran sacraments.
(12) ,, 128 v., 249. The Last Supper.
(13) ,, 137, 242 v. Christ in the house of Simon the Pharisee.

WOODCUT.

1. BROADSIDE ON THE PROPERTIES OF RHUBARB.

At the head of the sheet is a woodcut of the imperial arms with emblems of the Golden Fleece [61 × 50]. Then the printed title, "Von der tugent vnd krafft der edlen wurtzel Rebarbara," etc. (3 ll.). Then an ornamental initial Z ("Zu dem ersten," etc.) with a monogram resembling that of the Saxon monogrammist, Nagler, Mon., i, p. 662, no. 1486, but inverted, and with a bar across the A. There are thirty-eight lines of German text, exclusive of the title.

[Sheet, 299 × 197.] Good impression.

Presented by Mr. W. Mitchell, 1895.

It is very unusual for an initial letter to be signed, when meant for actual use, but the position of the monogram admits of no other interpretation. Its explanation is not easy. It would be read more naturally as A A V than as A W inverted, and does not agree exactly with the monogram either of Anton von Worms or the anonymous Saxon artist. I attribute it with all reserve to the latter rather than to the former, in preference to assuming the existence of a third monogrammist as its author. It is, in any case, a rarity of no great interest or importance.

XI.—THE MASTER (CONRAD DRAKE?).

Worked at Halberstadt about 1520.

Authorities:—

Bartsch, P.-G., vii, 472.
Passavant, P.-G., iv, 302.
Nagler, Mon., ii, nos. 65 and 2795.
Wiechmann-Kadow, in Naumann's *Archiv*, ii, 252.
Muther, "Die ältesten deutschen Bilder-Bibeln," 15.
„ "Die Deutsche Bücher-Illustration," no. 1686.

The monogram has been read both as C G and C D. The latter reading seems to be correct. It is generally said that this artist worked for the press of Ludwig Trutebul,[1] but more recent authorities assign the principal books in which his woodcuts appeared to other printers,[2] the Benedictine Missal to Lorenz Stuchs (Proctor 11968) and the Low German Bible to Conrad Drake (British Museum Catalogue, BIBLE, col. 211). It is suggested in the place last mentioned that the initials are those of Conrad Drake himself. On two woodcuts, P. 3 and 4, they are introduced on the title-page and after the colophon in a manner which suggests a printer's device, but the same title-page had been used two years before in the Missal, which, as already stated, is ascribed to another printer. Moreover the monogram, as introduced in the woodcut of St. Jerome, B. 1, suggests nothing of the kind, but merely the signature of the artist. Was Conrad Drake, then, himself the artist, or was there some other person living in Halberstadt to whom the monogram belonged? There is no evidence to solve the doubt. The books mentioned by Wiechmann-Kadow, Nagler and Passavant are in the British Museum with the exception of Luther, "Van den guden Wercken," 1521. The title-border to Tauler's Sermons is the only woodcut that bears a date subsequent to 1520, and it cannot be attributed with certainty to this artist.

[1] Trutebul began printing in 1520 and removed his press in 1523 to Erfurt, according to P. Wackernagel, "Bibliographie zur Geschichte des deutschen Kirchenliedes," 1855, p. 59 (quoted by Wiechmann-Kadow). In 1528 he was at Goslar.

[2] The recent essay on Halberstadt printing mentioned by Proctor is not accessible.

BOOKS ILLUSTRATED BY S.

In the Department of Printed Books.

1. [LITURGIES.] Missale consummatissimū | scd'm vsum sacratissimi ordinis | diui Benedicti de Obseruantia per | Germaniā, etc. (11 lines). (L. Stuchs) Halberstadt, 1520; fol. (imperfect). Pr. 11968.

Title-border, P. 4 (in this copy the red lettering of the title is printed out of register), and arms of Cardinal Albrecht of Brandenburg, P. 7, dated 1520 [194×157], evidently by the same artist (observe especially the figures in the date). Passavant described this woodcut as the arms of Tauler; it occurs again in Tauler's sermons, 1523.

2. [BIBLE.] Biblia dudesch | dat erste | deell (dat ander | deell). Halberstadt (no printer's name), 1522; fol.

(1) Passavant does not describe the very handsome border to the first part with black background. It contains: at the top dolphins' heads and a shield and quiver, at the sides candelabra, at the foot a nereid l. and a triton r. with their backs turned to a vase on which are the date 1520 and the monogram beneath it [332 × 241; opening, 202 × 143]. By the same artist are: (2) St Jerome, B. 1, used eighteen times; (3) sig. a 1, the Creation of Eve [200 × 200], signed with date and initials, indistinctly cut, on a tablet l., undescribed; (4) sig. a 2 v., the Fall and Expulsion from Eden, dated 1520 but not signed [123 × 193], P. iv, 302, 2; (5) the ornamental device, P. 3, signed and dated, at end of either part; (6) the title-border to part 2, P. 4.

3. [TAULER.] Joannis Tauleri. | des hilligē lerers Predige. Halberstadt (no printer's name), 1523; fol. (the largest type is the same as that used in no. 2).

(1) Title-border [251 × 163; opening, 160 × 94] dated 1521, described by Passavant, no. 6. It is very inferior to the fine borders of 1520, and cannot be attributed without hesitation to the same artist, but certain ornamental details, notably the shading on the leaves in the wreaths and the elongated ovoid fluting on the bases of the columns, are in his manner; notice also the long trumpets held by the angels, as on P. 4. But it may be an imitator's work, and the architectural scheme suggests Wittenberg models [1] rather than the original Renaissance ornament of the Halberstadt monogrammist.

(2) Sig. c 6 v., the arms of Cardinal Albrecht of Brandenburg, P. 7; a very inferior impression to that in no. 1. Here the border-line is broken in several places and there is text on the back (recto of leaf).

WOODCUTS BY S.

1. FOLIO BORDER WITH FOUR ANGELS, TWO OF WHOM BLOW TRUMPETS. 1520. P. iv, 302, 4.

The ornaments consist of dolphins, cornucopias, foliage, wreaths and candelabra upon a background shaded horizontally. In each of the four corners an angel stands; those in the lower corners blow trumpets. At the bottom, between a pair of dolphins, are two shields addorsed, containing the monogram and the date 1520.

[1] The general scheme of the portal, with wreaths passing through a round opening in the vault, was frequently employed, later than this, by Lemberger.

[306 × 222; opening, 192 × 138.] Fair impression, rather grey, on title-page of "Missale consummatissimū | scd'm vsum sacratissimi ordinis | diui Benedicti de Obseruantia per | Germaniā," etc. (11 ll., in red), 1520 (Pr. 11968). Watermark, a large anchor in a circle.

Presented by Mr. W. Mitchell, 1895.

This border was used again in the Low German Bible of 1522 (part 2).

2. ST. JEROME IN HIS STUDY. 1520. B. vii, 472, 1.

St. Jerome sits, in profile to r., writing at a table in his study; the lion is on the floor at his feet. The window, divided by a column, is closed by a wicker screen; near the base of the column are a skull and a tablet; a bird-cage hangs in the embrasure of the window; on the wall above it are the date 1520 and the monogram . On the wall beyond St. Jerome hang a number of instruments, a brush and a hat. On the extreme r. is a column with rams' heads on the capital.

[197 × 196.] Good impression, on the recto of the second leaf of the 1522 Bible (before sig. a) containing St. Jerome's preface to the Pentateuch.

Purchased from Mr. Gutekunst, 1867.

The woodcut occurs seventeen times in all in the first part of the Halberstadt "Biblia dudesch," and once in the second part (Acts of the Apostles).

3. HERALDIC DESIGN CONTAINING SEVEN CHILDREN. 1520. P. iv, 302, 3.

In the centre of the design a boy, not winged, touches with either hand a shield suspended by a strap from branches which cross one another and are tied together over the boy's head. The dexter shield has, parted per pale, a rose and a fesse; the sinister shield contains a winged fish. On a tablet at the foot are the date 1520 and the separate initials of the artist. On either side are three winged children.

[121 × 190.] Good impression, on the last printed page of the Bible of 1522 (sig. mm 4 v.), beneath the colophon in seventeen lines. The same design is also printed at the end of the first part.

Presented by Mr. W. Mitchell, 1895.

XII.—THE MASTER M S.

Draughtsman and woodcutter (?); worked at Wittenberg 1532–34.

Authorities :—

Nagl., Mon., iv, nos. 2131 and 2151.
Weigel, in Naumann's *Archiv*, ii, 217.

This artist, whose initials have been explained without any satisfactory evidence as Melchior Schwarzenberg, is only known as the author of a complete set of 133 woodcuts—a title-page, 122 illustrations, and ten large initials—to the first complete edition of Luther's Bible, printed by Hans Lufft at Wittenberg in 1534. Three additional cuts appeared for the first time in the edition of 1535. In the Bible of 1534 three woodcuts are signed with the initials and dated 1532, three are signed but not dated, one (pt. 2, 103 v.) is signed with a monogram instead of separate initials, two are dated 1532, one 1533, and two 1534 without a signature. In addition to these, a single woodcut, the illustration to Daniel viii (P. iv, 64, 1), is signed S S and dated 1534. There is nothing to warrant a separation between this and the woodcuts signed with the other initials or not signed at all; the style is very even throughout, the performance generally neat and uninspired. Nagler was mistaken in supposing this artist to have copied Brosamer.

BOOKS ILLUSTRATED BY M S.

In the Department of Printed Books.

1. [BIBLE.] Biblia, das ist, die | gantze Heilige Sch-| rifft Deudsch.| Mart. Luth. | Wittemberg. | Begnadet mit Kür-| furstlicher zu Sachsen | freiheit. | Gedruckt durch Hans Lufft, | M.D.XXXIIII. Wittenberg; fol.

Illustrated throughout by this artist; the cuts [*c.* 108 × 148] are coloured. Facing Gen. i is a large cut of the Creator blessing the Heavens and the Earth [218 × 145]. The frontispiece to Joshua is from the first Wittenberg edition of the Old Testament.

2. [BIBLE.] Biblia, etc. H. Lufft, Wittenberg, 1535; fol.

Three new cuts appear in this edition: the Fall (Gen. i), the Sacrifice of Cain and Abel (Gen. iv), David and Goliath (1 Sam. xvii). The cuts are coloured.

3. [BIBLE.] Biblia, etc. H. Lufft, Wittenberg, 1536; fol.

The same cuts, not coloured.

4. [BIBLE.] Three parts, only, Prophets, Apocrypha, and New Testament, of the Bible printed by H. Lufft, Wittenberg, 1538–39; fol.

The same cuts, not coloured and well printed. The same title-page to the N.T., but a new one in the other parts.

5. [BIBLE.] Biblia, etc. H. Lufft, Wittenberg, 1541 (pt. 1)–1540 (Prophets and N.T.); fol.

The same cuts; the large initials are used only in pt. 1.

6. [BIBLE.] Biblia, etc. H. Lufft, Wittenberg, 1541; fol. (larger).

The same cuts, but no initials or title-page by M S.

7. [BIBLE.] Biblia, etc. (Low German). H. Lufft, Wittenberg, 1541; fol.

The large woodcut of the Creation and a few illustrations (*e.g.* O.T. fol. 25, 54, 285, N.T. fol. 90, 135, and the Apocalypse cuts) are by this artist, but the majority are by Lemberger and Brosamer.

8. [BIBLE.] Biblia, etc. (Low German) H. Walther, Magdeburg, 1545; fol.

The large woodcut of the Creation and sixty-three illustrations in the text are by this artist; the majority of those in the O.T. are by Lemberger, a few in the N.T. by Brosamer.

9, 10. [BIBLE.] Biblia, etc. (Low German). Successors of G. Rhau, Wittenberg, 1561, 1565; fol.

Both editions contain numerous deceptive copies of the illustrations by M S. The cut on fol. 166 is dated 1559, that to Jeremiah (preface) 1561. The copy of Daniel's vision is signed by the woodcutter C E and dated 1561.

11. [BIBLE.] Biblia etc. (Low German). H. Lufft, Wittenberg, 1569.

Also illustrated with the deceptive copies. The cut of Susanna and the elders is dated 1561, instead of 1533.

WOODCUTS BY M S.

1. THE FALL OF MAN AND EXPULSION FROM EDEN.
2. THE SACRIFICE OF CAIN AND ABEL AND DEATH OF ABEL.
3. THE DELUGE.
4. THE RAINBOW AND THE DRUNKENNESS OF NOAH.
5. LOT LEAVING SODOM.
   The block is split; in 1569 this subject was replaced by a copy.
6. ABRAHAM'S SACRIFICE.
7. JACOB'S LADDER.
8. JOSEPH AND POTIPHAR'S WIFE.
9. MOSES BREAKING THE TABLES OF THE LAW.

10. JOSHUA HANGING THE FIVE KINGS.

11. SAMSON AND THE LION.

12. THE DEATH OF ELI.

13. DAVID AND GOLIATH.

14. THE DEATH OF AHAB.

15. THE WIDOW'S OIL MULTIPLIED BY ELISHA.

16. THE AFFLICTIONS OF JOB.

17. JEREMIAH. 1534.

18. JOEL.

19. AMOS.

20. HABAKKUK.

21. ZEPHANIAH.

22. HAGGAI.

23. THE BLINDING OF TOBIT (imperfect).

24. SUSANNA AND THE ELDERS. 1533.

25. ST. MATTHEW.

26. ST. MARK.

27. ST. LUKE.

28. ST. JOHN.

29. ST. PAUL DESPATCHING A MESSENGER, IN THE OPEN AIR.
This woodcut was used in 1534 for Romans and 1 Thessalonians.

30. ST. PAUL SITTING IN HIS CHAMBER, INSTRUCTING A MESSENGER.
This woodcut was used for 1 Corinthians, Galatians, Colossians and Timothy.

31. ST. PETER DESPATCHING A MESSENGER. 1532.

32. THE SEVENTH ILLUSTRATION TO REVELATIONS.
Seven angels with trumpets; the angel with a golden censer.

33. THE FOURTEENTH ILLUSTRATION TO REVELATIONS.
St. John swallowing the book.

[*c.* 108 × 148.] With the exception of nos. 25–28, which are fine impressions from the first edition, these are poor impressions from a Bible later than 1541.
Nos. 1–24 and 29–33 were presented by Sir A. W. Franks, K.C.B., 1895, nos. 25–28 by Mr. W. Mitchell in the same year.

34. TITLE-PAGE.

At the top, an aged prophet or apostle writing, in a balcony. Four little angels near him carry books and documents. Five others are engaged in nailing up to the wall beneath a great sheet which contains the title, "Das Newe Te-|stament. | D. Mart. Luth. | Wittemberg | M.D. XXXIIII." Two little angels in Roman armour stand on the capitals of the

flanking pillars and hold standards with the electoral and ducal arms of Saxony. Fifteen angels sit or stand on the steps below round a sixteenth who has a large book open on his lap.

[242 × 154.] Good impression.
Presented by Mr. W. Mitchell, 1895.
This border was used for Part 1 and for the Prophets, as well as the New Testament. It is clearly by the same artist as the illustrations (compare especially no. 17, Propheten, 35 v.) and initials.

[35–41.]

Initial Letters.

35. A. Children carrying trophies and drawing a triumphal car.
36. D. A choir of angels within the letter.
37. D. The lion of St. Mark within the letter.
38. I. The letter is flanked by two eagles.
39. N. Three children, one of whom climbs up the letter.
40. P. Children hunting a stag.
41. S. The winged ox of St. Luke.

[*c.* 60 × 58.] Good impression, from the first edition, 1534 (N.T.).
Presented by Mr. W. Mitchell, 1895.
Three more letters, P, with a child leading a bear, V, with five children, one of whom plays a fiddle, and Z, a child with toys and a monkey, complete the alphabet as used in 1534. Though used throughout the Bible, several of the letters were evidently designed with special reference to the New Testament, D, D, S and I belonging to the four Gospels, and the different forms of P to the epistles of St. Paul and St. Peter. Z is only found in the book of Ruth.
The alphabet is described, and attributed to M S, in Naumann's *Archiv*, ii, 217. Nagler (iv, p. 672) draws from Weigel's description the mistaken inference that the letters are signed with that artist's monogram.
In the Bible of 1538–39 two new letters appear, D, with a child astride upon a dolphin, holding a flag, and P, with a Roman warrior placing his foot upon a dolphin and grasping its body with one hand. In this edition Z is used instead of S at the commencement of St. Luke's Gospel.

XIII.—MICHEL BUCHFÜRER.

Woodcutter (?) and printer, Erfurt; removed thence to Jena in 1523.

Authorities :—

"Allgemeine deutsche Biographie," iii, 478.
Weller, "Repertorium Typographicum," 462.

WOODCUT.

1. THE VIRGIN AND CHILD.

The Virgin is represented in half-length, crowned, on the crescent, with a plain circular nimbus and a glory of flames and rays bordered by conventional clouds. The naked Child stands on her lap, placing his r. hand on her neck and his l. hand on a globe, representing the world, with buildings and trees upon it, which Mary holds in her r. hand. In the upper corners are r. God the Father, crowned, with orb and sceptre, l. the Dove, each in a glory of rays. In a strip 22 mm. wide at the foot is the address, cut on the block in tall cursive characters : Michell Buchfürer An vnser Lieben Frauenberg Zu Erffurdtt.

[346 × 242.] Good impression, without margin, coloured; the robe, crown and hair of Mary, the Child's hair and nimbus, the crescent, the flames and part of the rays, the Almighty's crown, his glory and that of the Holy Ghost, are yellow; the Almighty's mantle and the Virgin's, the jewels in the Virgin's crown, and the Dove's r. wing crimson; part of the rays a lighter red; the Virgin's cheeks and the Child's body a pale pink; the hem of the Virgin's robe and mantle, the globe, the Almighty's orb and the Dove's l. wing, a bright green. Watermark, a hen on a shield, over the shield a looped cord.

Collections: Michael Caspari (sale, Sotheby's, 13 June, 1878, no. 102), Mitchell. Presented by Mr. W. Mitchell, 1895.

Undescribed and very rare; I have never seen another impression. Old-fashioned and conventional work, quite in the fifteenth-century tradition, but probably about 1520. Weller and Panzer mention no books printed by Michel Buchfürer at Erfurt earlier than 1523; his address was then "zu der Weinreben uff dem Nunnensack" (Panzer, 1795). He may have been a Briefmaler before he took to printing books.

XIV.—ANONYMOUS.

Illustrations and Title-pages printed at Erfurt.

1. QUARTO BORDER WITH FIVE CHILDREN, BLACK GROUND (M. Maler).

One piece. At the top a vase and wreath suspended at each end from the top of the candelabra which fill the sides; below, a group of five children; one of them, with a nimbus, plays a flute, sitting in a car drawn or pushed by two of the others.

[152 × 114; opening, 93 × 66.] Good impression, on title-page of "Eccius dedo | latus authore Joan | nefrancisco Cotta | lembergio Poe-| ta laureato" [by Wilibald Pirkheimer].

Printed at Erfurt after 20 Feb. 1520, by Matthäus Maler (Proctor 11253, border C; *see* Riederer, "Nachrichten," iv, 397).

Presented by Mr. W. Mitchell, 1895.

2. QUARTO BORDER WITH MONOGRAM F B AND DATE 1520 (M. Maler).

An arch supported by columns on which are two angels, one of whom, l., holds a club in his hand. Beneath the l. column is the date 1520 and on a vase, between two tritons, the monogram composed of F and B. Background shaded horizontally.

[156 × 112; opening, 83 × 60.] Fair impression (block cracked) on title-page of "Antwort Doctoris | Martini Luthers vor K. M. | vnd Fursten der Reichs | (4 ll. omitted) auf den Rei-| chstag gen | Wormbs. | Jm Jhar. M.D.xxj." (M. Maler, Erfurt, 1521. Dommer, 221; border, Dommer 130 A.).

Purchased from Mr. Gutekunst, 1874.

A later impression is in a book in the Department, "Doctoris Mar. Lut| ther kurtz schlusz | rede von den ge-| lobdten vnnd | geystlichen | leben der | closter," (n. p. d.).

3. QUARTO BORDER, FOUR PIECES, WITH DEVICE OF HANS KNAPP.

Four pieces: (a) ribbon-wreaths and cherub's head; (b, c), candelabra copied from the Pirkheimer border attributed to Dürer (Vol. I, p. 379), with children holding flags at the top; (d) two angels holding shield with H-K monogram, between vases. Background black, dotted with white.

[a, 24 × 122; b, c, 114 × 24; d, 34 × 119.] On title-page of "Liber Secūdus | D. Bartholomei de Vsin| gen In quo respondet Cul| samerice ofutationi," etc. Colophon: "Joannes Canappus excudebat Erphordiae anno 1523."

Presented by Mr. W. Mitchell, 1895.

Knapp's border Aa (Proctor, p. 118).

4. A PRIEST SHAKING HANDS WITH A PILGRIM.

In a street paved with cobbles, containing a column with a statue of St. James as a pilgrim on the top, a priest r. is shaking hands with a pilgrim who is apparently departing on a journey.

[127 × 110.] Good impression, on title-page of "Eyn warhafftiges buchleyn Irklerend was list dye Rhô-|mer brauchen mit Creyren viller Cardinâll auff dz sye alle | Bistumb Deutscher landt vnder sich bryngen," (a translation of "Pasquillus Exul"; n. p. d., but Erfurt, *c.* 1522; two editions in the library, *s.v.* PASQUINO).

Presented by Sir A. W. Franks, K.C.B., 1895.

An interesting woodcut, rather near to Cranach.

5. QUARTO BORDER WITH TWO HERONS (W. and G. Stürmer).

An architectural border representing a portal with a vase at the top standing in a curved recess. On the front of the entablature are medallions containing male heads in profile to r. and l. Large vases stand on the projecting socle below, and over each of these stands a heron in front of, and almost hiding, the lateral column of the portal.

[154 × 113; opening, 77 × 56.] Good impression, on title-page of "Der Ein vñ | Fünffzigste Psalm | Dauids . . . | . . . . | Ausgelegt durch den Ehr-|wirdigen, Hochgelarten, | vnd in Gott seligen, D. Ca-|spar Creutziger . . . | (5 ll. omitted) M.D.XLIX." Wolfgang and Gervasius Stürmer, Erfurt, 1549; 4°. (F. Krackowizer, "Die Sammelbände aus der Reformationszeit im Laudesarchiv in Linz," 1904, p. 52, no. 61 (15).)

Presented by Mr. W. Mitchell, 1895.

The book is not in the Museum. I am indebted to Dr. H. Röttinger for identifying the place of publication. The design reminded both him and me to some extent of Hans Sebald Beham.

XV.—ANONYMOUS.

Illustrations and Title-pages printed at Leipzig.

1. ILLUSTRATION TO THE RHETORIC OF MARTIANUS CAPELLA. 1509.

A poet laureate (Johannes Rhagius Aesticampianus) sits l. at a desk on which a book lies open. Behind him is a brocaded hanging on the top of which a swan stands with open beak as if in the act of singing. Two *putti*, standing on pillars flanking the poet's throne, hold a wreath suspended over the swan. Near the poet's desk stands Minerva, wearing a helmet, with uplifted sword. To r. is a group of four persons; a youthful poet or scholar in profile to l., wearing a long gown, a boy with a book in both hands, and two men further back engaged in conversation, each grasping a rope [1] with both hands. Two men are walking on a steep hillside, crowned by a castle, in the background, and near them is a raven, disproportionately large and entirely black, which seems to be flapping its wings and croaking in opposition to the swan. Wide single border-line.

[200 × 152.] A piece torn from the r. side. On the back are 31 elegiac verses (the top cut off):—

. . . (1) Percupiūt studijs excoluisse nouis
Nec tibi dedecori pubes sit Theutona culti
Eloquij princeps . . . . .
(30) Liuide perge mori : funem cape : necte tigillo
Infelix collum, nempe disertus ero.

In the inventory of 1837.

This cut was printed on the title-page of a very rare book, the "Rhetoric" of Martianus Capella, edited by Aesticampianus, printed by Martiu Landsberg at Leipzig, 1509, fol. (Panzer, Ann. Typ., vii, 165, 268). Above it is the title in six lines, "FMC Scientissimi | et clarissimi Authoris | Rethorica . cuius forma : ars et vsus, non multum In Germania est vel cognitus, vel receptus : | Nunc autem formam eius, et pictor effigiauit, et Impressor excussit : et artem Rhetor Johannes | Aesticāpianus edocebit, vsum vero Lector tibi comparabis amplectere itaque eam, vt formosam, | addisce . vt artificiosam, vtere postremo . vt valde necessaria . et bene, et diu vive." On the verso of the last leaf is the colophon, "Impressum Liptzick per Baccalaureū Martinū Herbipolen: | sem . Anno dñi Millesimo quingentesimo nono."[2] The verses on the back of the title-page, headed "Ingenuis studiosorū | Eloquentie Chorus," contain an allusion to the editor of the book,[3] who may be presumed to have composed them himself, since no other author is named.

The poet, Johannes Rhagius Aesticampianus, was teaching at Leipzig 1507–11.

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[1] The rope with which the envious man, in the verses, is exhorted to hang himself; the raven is evidently also an emblem of envy.

[2] I am indebted for a description of this book to Dr. M. Hippe, of the Stadtbibliothek, Breslau, where a copy exists.

[3] "Astat ab estiuo vates celeberrimus agro
Sustentans cana laurea serta coma,
Qui bene facunde dictabit verba puelle [*sc.* Minervae]
Dulcia, Germanis non repetita scholis."

His epigrams were printed by Lotter in 1507 (4to, Panzer, Ann. Typ., vii, 158, 199. Breslau, K. Univ.-Bibl.). An account of Aesticampianus and his friends is given by G. Bauch in *Archiv für Litteraturgeschichte*, xii, 321, and in Beiheft xxii to the *Zentralblatt für Bibliothekswesen*, "Der Früh-humanismus in Leipzig." Bauch describes the book now under consideration on p. 176, but does not mention the woodcut. Martianus Capella was also printed at Frankfort on the Oder in 1507.

2. THE ARMS OF GEORGE, DUKE OF SAXONY. 1514.

The date 1514 is on a scroll behind the head of a man in armour, half-length, who stands behind the coat of arms and three crests.

[199 × 128.] On the back of the title-page of "Ad Georgiū inclytum | Saxoniae ducē . Principē illustrissimū xc̄ | Ioannis Tuberini Erythropolitani Musithias de Cælitibus, & | sacris Historiis in Musas nouem digesta" (Melchior Lotter, Leipzig, 1514; fol.).

3. DELPHI AND PARNASSUS, WITH THE MUSES, BACCHUS AND APOLLO. By HS[1]

PARNASUS BIVERTEX has two peaks, TITOREA and HIAMPEVM. Between them the Muses, Ἔννεα θυγάτερες μεγάλου Διός, are gathered round the fountain of Hippocrene. Bacchus lies l., Apollo sits r. Between them is the Delphic temple (Templū Apollinis DELPHI). Within the door of the temple the artist's monogram is cut out in white upon a black ground.

[96 × 139.] On the front of the leaf which contains no. 2.

4. CHRIST ON THE CROSS BETWEEN THE VIRGIN AND ST. JOHN.

[58 × 34.] Insignificant illustration, from "Declamatiuncula Phili | ppi Noueniani Hasfurtini de literarū | nostri temporis conditione," M. Landsberg, Leipzig, 1520 (*sec* no. 6).

Presented by Sir A. Wollaston Franks, K.C.B., 1895.

Besides no. 5 I have met with the following cuts from the same series, which was probably designed for a Hortulus Animae: St. John the Baptist, walking to r. [57 × 34], on title-page of "Disputatio do-|mini Johannis Eccij et | Pa. Martini Luther in | studi Lipsensi futura (M. Landsberg, Leipzig) 1519; 4to; St. Jerome in penitence [57 × 34], on title-page of "Excusatio eckij | ad ea que falso sibi Phi | lippus Melanchthon . . . adscripsit (M. Landsberg, Leipzig, 1519; 4to. Pr. 11309); St. Augustine, as a bishop, with heart pierced by an arrow on a book, on title-page of "Disputatio et ex | cusatio Domini Johā | nis Eccii Aduersus cri-|minationes, F. Martini | Lutter ordīs Eremitaꝝ" (M. Landsberg, Leipzig, after 27 June, 1519, not in Pr.), also in "Disputatio et ex | cusatio Fratris Mar | tini Luther aduersus Criminatio | nes D. Johannis Eccij" (1519, Pr. 11299).

5. ST. JAMES THE LESS.

In profile, walking to l., r. hand extended, carrying a fuller's club over l. shoulder; tree r.

[57 × 33.] Same *provenance* as no. 4. From sig. A 2.

6. QUARTO BORDER WITH AN OWL AND THE ARMS OF LEIPZIG (M. Landsberger).

Four pieces, with black ground: (a) an owl attacked by small birds with legend "M. H. A. V." (Mich hassen alle Vögel) on a scroll [28 × 74];

[1] See p. 193. Books in the library which contain woodcuts by this insignifican artist are not enumerated here.

(b, c) candelabra with a child at top and base of each [126 × 21]; (d) two winged children supporting the arms of Leipzig [38 × 118].

On title-page of "Declamatiuncula Philippi Noueniani," etc., 1520.
Presented by Sir A. W. Franks, K.C.B., 1895.
Proctor's border A and "device d" of Martin Landsberg. Also used in Pr. 11309-11312 and 11316. See Proctor on the relation of "device d" to borders used by Schumann and Stürmer. Pr. did not understand the meaning of the letters; the block cannot be called a printer's device at all.

7. QUARTO BORDER WITH ROUGHLY CROSS-HATCHED GROUND (W. Stöckel).

Four pieces: (a) two winged boys holding the ends of a wreath [25 × 116]; (b) a large flower in a vase, thrice repeated [121 × 13]; (c) two men, foot to foot, one upside down, each carrying a large fleur-de-lis [123 × 23]; (d) two dragons with tails connected, each biting at a fruit [23 × 115].

On title-page of "Apologia Petri Swavenij | Pomerani Petro Mo | sellano p̄ceptore con- | tra Joannem Cel | larium," W. Stöckel, Leipzig, 1519 (Pr. 11480). Proctor's border A of Stöckel, used in 1516 (Pr. 11466).
Presented by Sir A. W. Franks, K.C.B., 1895.

8. QUARTO BORDER WITH CHILDREN SINGING AND PLAYING (V. Schumann).

One piece, white ground. At the top, eight children at play round a shield with the device of Valentin Schumann (Pr. b.); at the sides, two angels playing musical instruments, with notes; below, seven children, three of whom are singing from notes.

[115 × 80; opening, 63 × 44.] On the title-page of "Encomiū Ebrie- tatis Christophoro He- gendorffino Authore," V. Schumann, Leipzig, 1519 (Pr. 11540). Proctor's border C; no earlier use quoted by Pr., a later one is Pr. 11549a.
Purchased from Mr. Gaucia, 1850.

9. QUARTO BORDER WITH JUDITH (V. Schumann).

Four pieces, black ground: (a) two fantastic fish [27 × 71]; (b) a scroll wound round a staff [149 × 13]; (c) Judith (IVDIT, white letters) standing, with sword and head of Holofernes, behind her a column, perhaps copied from some Italian original [149 × 28]; (d) under an arch a child blowing a trumpet and holding a tablet with device consisting of the letters H, K, and a cross [41 × 72].

On title-page of "Encomium | Somni Christopho- | ro Hegēdorffino au- thore," V. Schumann, Leipzig, 1519 (Pr. 11545). Proctor suggests Hans Knapp (Erfurt) as an explanation of the monogram.
Purchased from Mr. Gaucia, 1850.

10. CARICATURE OF LUTHER WITH SEVEN HEADS.

Luther, in friar's habit, has seven small heads growing out of his neck which are named (in type), "Doctor Martin⁹ Luther⁹ Ecclesiastes Suermer⁹ Visitator Barrabas." Bees are flying round the head named "Suermerus" (Schwärmer). Beneath the middle head is the general name "Martinus Lutherus Septiceps."

[162 × 133.] Over the woodcut is the title of the book, "Septiceps Lutherus, vbiq⁹ sibi, suis | scriptis, cōtrari⁹, in Visitationē Saxonicā, p̄ D. D. Ioā. Cocleū, editus" (printed by V. Schumann, Leipzig, 1529).
Purchased from Mr. Cohn, 1880.

XVI.—ANONYMOUS.

Title-Pages printed at Wittenberg.

1. QUARTO BORDER WITH SIX CHILDREN, TWO OF WHOM RIDE ON DOLPHINS (H. Lufft).

One piece, background shaded horizontally. At the top, two naked children seated, their hands on a wreath; a second wreath is suspended through two round openings in the vault of an arch. At the sides, clothed boys standing on irregular columns of which only the bases are uniform; the feet of the one to r. rest on a winged globe. Below, two naked children riding on dolphins.

[166 × 118; opening, 92 × 59.] Good impression, on title-page of "Widder | den newen Abgott | vnd allten Teuffel | der zu Meyssen | sol erhaben | werden. | Martinus Luther | Wittemberg. | M.D.XXIIII."

Presented by Mr. W. Mitchell, 1895.

Used by Hans Lufft, 1523–42. Luther[1] 32, Götze 142, Dommer 86.

This border is attributed by Dr. Max Geisberg[2] to Lemberger. I consider it much too bad for that artist and see only superficial resemblances in its ornamental motives to those used by him.

2. QUARTO BORDER WITH ABRAHAM AND ISAAC GOING TO MOUNT MORIAH (N. Schirlentz).

One piece, background white. A round arch pierced by three openings is supported by a naked boy l. and girl r., who stand on socles. Two cherubs blowing trumpets are poised over a tablet which contains the title. Beneath this tablet Isaac walks to r., carrying a faggot, followed by Abraham.

[169 × 120; opening, 49 × 54.] Good impression, on title-page of "Predig Andresen Boden. | von Carolstatt tzu | Wittenberg, | Von empfahung des hei | ligen Sacraments. | Wittenberg." N. Schirlentz, Wittenberg, 1522.

Presented by Mr. W. Mitchell, 1895.

Used by Nickel Schirlentz, 1522–24. Luther 21,[3] Götze 158.

3. QUARTO BORDER WITH CHILDREN AND SLEEPING GIANT (N. Schirlentz).

One piece, background shaded horizontally. The giant sleeps on the ground; near his feet is the date 23.[4] Four children play with pieces of his armour. Six winged children above kneel, stand or hang suspended, holding tasselled cords.

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[1] J. Luther, "Die Titeleinfassungen der Reformationszeit," 1. Lief., 1909.

[2] *Monatshefte für Kunstwissenschaft*, iii, 121.

[3] Dr. M. Geisberg attributes Luther 9 and 22 to the same hand as 21.

[4] Read as a monogram by Brulliot, ii, 2797a, and Nagler, Mon., v, 2132.

[173 × 121; opening, 80 × 60.] Good impression, on title-page of "Eyn sermon des | wirdigen ynn Gott vatters, | Hern Georgen von Polentz | Bischoff zu Samland, | am Christag ynn der | Thumkirch zu Kö- nigsperg ynn | Preussen ge | predigt, | Anno M.D.XXiiij. N. Schirlentz, Wittenberg, 1524.

Presented by Mr. W. Mitchell, 1895.

Used by N. Schirlentz, 1523–26. Luther 24.

3a. AUGSBURG COPY OF NO. 3 (H. Steiner).

Coarse copy in the same direction, reduced in size, date omitted.

[168 × 114; opening, 77 × 59.] Good impression, on title-page of "Ob kriegs- leüt | auch in seligē | stande sein kündē. | Mar. Luther. | zu Wittemberg. | M.D.XXVII." On the reverse is an initial G by Weiditz [44 × 44].

Purchased from Mr. Gutekunst, 1874.

Used by H. Steiner, Augsburg, 1526–27. Luther 24a.

4. QUARTO BORDER WITH THE DECAPITATION OF ST. JOHN THE BAPTIST (N. Schirlentz).

One piece, background white at sides, shaded horizontally (wall of room) at top and bottom. At top, a king (Herod) and queen at table; l. Salome with the Baptist's head; r. the executioner and St. John's decapitated body; below, three couples engaged in a courtly dance, with two musicians.

[159 × 118; opening, 86 × 66.] Good impression, on title-page of "Auff das Ver- meint Keiserlich Edict, | Ausgangen jm 1531 jare, | nach dem Reichstage | des 1530 jars. | Glosa. | D. Mart. Luthers. | Wittemberg. | DMXXXI."

Purchased from Mr. Gutekunst, 1874.

Used by N. Schirlentz, 1530–1545. Luther 25, Götze 103, Diederichs 348. A feeble work of the school of Cranach, described by Passavant, iv, 24, 121 and Schuchardt, ii, 294, 144.

A later impression is in a book in the Department, [LUTHER.] "Verantwor- | tung der auffgelegten | Auffrur, von Hertzog | Georgen," etc., 1533.

5. QUARTO BORDER WITH THE GOOD SHEPHERD (H. Lufft).

One piece. The Good Shepherd stands below with a sheep on his shoulders; landscape background. Beneath the figure and round the top and sides, connected by arabesques of foliage, are the initials and devices of five reformers, Martin Luther, Philipp Melanchthon, Justus Jonas, Johannes Bugenhagen, and Caspar Creutziger, surrounded by wreaths.

[162 × 115; opening, 61 × 47.] Late impression, on title-page of "Von den Concilijs vnd | Kirchen. | D. Mart. Luth. | Wittemberg. | 1539."

Collection: W. Bell Scott.

Presented by Sir A. Wollaston Franks, K.C.B., 1895.

Used by H. Lufft, 1533-39, by H. Weiss, 1534, and J. Klug, 1534–38. Luther 38. A much better impression is in a book in the Department, "Ein brieff | D. Mart. Luth. | Von seinem | Buch der Winckel | messen," etc., 1534.

Geisberg attributes this border, with Luther 30 and 31 (described above, p. 343, nos. 13, 14) to Lemberger. I doubt whether it belongs to the same artist as the other pair, though I was myself for a time inclined to put it with them. The face of Christ is not so near to the immediate Cranach group, and the drawing of the trees and landscape foreground is very inferior. In any case, I regard the attribution of any of the three to Lemberger as impossible.

6. QUARTO BORDER WITH THE FALL AND REDEMPTION OF MAN (P. Seitz).

One piece. The composition, in the manner usual in the Saxon school, is divided by a tree, near which Moses stands l. with the tables of the

Law, which at the top he is receiving on Mount Sinai. On the l. side are the Fall and a sinner driven by devils into Hell. On the r. side are the Annunciation, Christ on the cross, the Lamb and Flag, the risen Christ triumphing over sin and death, John the Baptist pointing to the Lamb, and in the distance the Annunciation to the Shepherds.

[157 × 107; opening, 84 × 63.] Fair impression, discoloured, on title-page of "In Iere- | miam Prophe- | tam Commentarium Iohannis | Bugenhagij Pomerani, Do- | ctoris & Pastoris Ec- | clesiæ VVitem- | bergensis. | Nunc primum edi- | tum, Anno M.D.XLVI. | Witebergæ. (Colophon: Witebergæ | In officina Petri Seitz. | Anno MDXLVI. Leipzig, Univ.-Bibl.)

From the Bagford collection (Harl. MS. 5920–432), transferred from the Department of Printed Books, 1900.

A larger and superior border which seems to be by the same artist is in a book in this Department, "Die drey | Symbola oder Be | kentnis des glau- | bens Christi jnn der | Kirchen eintrechtig | lich gebraucht. | Mart. Luther D. | Wittemberg M.D.XXXVIII." J. Weiss, Wittenberg, 1538; 4°. The contents are for the most part the same, but at the top l. is Christ with lily and sword and the banner of the resurrection, instead of Moses. The Fall and Annunciation are differently represented. Christ triumphs over the law in addition to sin and death; he has here the same peculiar form of nimbus. [158 × 112; opening, 77 × 58.]

APPENDIX TO DIVISION B.

SECTION I.—HANS LEONHARD SCHÄUFELEIN.

ADDITIONAL BOOKS ILLUSTRATED BY SCHÄUFELEIN.

A.—In the Department of Prints and Drawings.

6a (*see* p. 8). [THUCYDIDES.] Thucidides, der aller thewrest vnd dapfferest Historien | schreiber, von dem Peloponnenser krieg, etc. (translated by Hieronymus Boner). H. Steiner, Augsburg, 16 June, 1533; fol. (Muther 925).

Presented by Mr. Campbell Dodgson, 1910.
Three of the woodcuts are by Schäufelein:—
(1) Fol. 8. Envoys addressing a seated ruler who wears a turban [95 × 155]. Signed. Repeated fol. 15, 17, 87, 146.
(2) Fol. 11. A sea-fight [93 × 153]. Signed. Repeated fol. 24, 88 v.
(3) Fol. 19. Archidamus, King of Sparta, seated on his throne [96 × 156]. Signed.

7a (*see* p. 8). [CICERO.] Der Teütsch Cicero. H. Steiner, Augsburg, 4 March, 1535; fol.

Presented by the National Art-Collections Fund, 1907.
The illustrations have already been described, p. 13, no. 28.

ADDITIONAL NOTES ON WOODCUTS ALREADY DESCRIBED.

P. 55. Appendix.

1. ABRAHAM'S SACRIFICE.

The first impression mentioned is now at Berlin.

2. THE STORY OF JOB.

An old impression [151 × 356] is at Coburg.

The following woodcut, perhaps a copy, is undescribed; though coarsely cut, Schäufelein's late style is clearly apparent in the drawing.

11. THE SUBMISSIVE HUSBAND.

A man r. stands at a table and beats linen (?) with a shovel. The housewife stands l., with a rod in her l. hand, while her r. hand rests on her purse and keys; a broom lies on the floor [250 × 220]. Coburg. On the back is an ornamental woodcut representing two columns.

ADDITIONAL WOODCUTS BY SCHÄUFELEIN.

239. THE MATER DOLOROSA AND ST. JOSEPH. B. vii, 248, 11.

The Virgin stands l. with arms folded on her breast, which is pierced by a sword. Joseph stands r. beside her, holding a staff in his l. hand. The two figures are seen through a round arch of stone. Beyond them is a landscape background, with buildings on a hill l.

[227 × 157.] Fairly good impression, but cut at the bottom; the signature, consequently, is missing, and the border-line at foot is the work of a restorer.

Purchased from Messrs. Obach and Co., 1909.

On the group to which this rare woodcut belongs, *see* p. 20.

240. INTERIOR OF A CHAPEL. P. iii, 238, 173a.

Three men r. and seven women l. (signed).

[178 × 163.] Good impression, on title-page of "Schertz mit der Warheyt," C. Egenolff, Frankfort-on-Main, 1550; fol.

Purchased at the Lanna sale, 1909 (no. 1018).

The date of this woodcut is about 1536; it forms a companion to no. 136 (p. 42) and is doubtless also an illustration to Boccaccio. On the back is a woodcut by Burgkmair, p. 96, no. 100a (a different edition).

SECTION II.—HANS BURGKMAIR.

ADDITIONAL BOOKS ILLUSTRATED BY BURGKMAIR.

A.—In the Department of Prints and Drawings.

9a (*see* p. 59). [CANTZLEIBUECHLEIN.] Cantzley büchlin. Zaiget an | Wie man schreiben sol eim yeden, in was wur | den, stadt oder wesens er ist, Geistlich vnd | Weltlich, in kurtze form begryffen. H. Steiner, Augsburg, 1528; 4to.

Presented by the National Art-Collections Fund, 1907.

The woodcut on the title-page is described on p. 105. The book having been cropped in binding, the border-line on the r. side is cut off.

B.—In the Department of Printed Books.

19a (*see* p. 62). [ERKENNTNIS.] Von warer erkañtnus dess wetters. S. Otmar, Augsburg, n.d. (acc. to a MS. note by Proctor, after 1520); 4to.

On the title-page the signed cut of a seated astronomer holding an armillary sphere [85 × 87], used earlier in three editions of the same book printed by J. Otmar in 1510 (W. 611–613, Muther 978. Muther does not mention the signature or attribute the woodcut to Burgkmair).

ADDITIONAL NOTES ON WOODCUTS ALREADY DESCRIBED.

P. 60, no. 14. For "one hundred and nine" read "one hundred and ten" and insert no. 144, which is drawn by Burgkmair and signed indistinctly with his initials on the side of a boat.

P. 68, no. 5. PORTRAIT OF CONRAD CELTIS. P. 118.

This is not the second state, as had till recently been supposed, but the third. A first state, hitherto undescribed, appeared in Gutekunst's Stuttgart auction, no. 63, May 1907 (no. 145), and was bought by a Viennese collector for presentation to the Albertina. The new state is described minutely and all three states are reproduced side by side in *Mitteilungen der Gesellschaft für vervielfältigende Kunst*, 1908, p. 24. The differences consist almost entirely of alterations in the inscriptions, the Latin having originally been faulty. Instead of APOL the first state has APOLO; instead of CVR MORS, etc., CVNCTOS VRNA SVPREMA VOCAT; instead of RESOLVIS, RESOLIVS; instead of DOCTIS and VIRIS, DOCTOS and VIROS; instead of CEL. CIL. The numbers 4, 4, 8, 4 after the titles of the books on which Celtis lays his hands were inserted in the second state. An alteration of another kind was made in the shading of the frame near the l. upper corner.

On a monument to Johannes Aventinus adapted from this woodcut, *see Die Christliche Kunst*, ii, 60.

Of the portrait from "Quatuor Libri Amorum," in the second state as altered by Burgkmair, another impression exists in the collection of Baron Edmond de Rothschild, Paris.

P. 70, no. 8. PILGRIMS CLIMBING A HILL. M. 16.

This woodcut was also used on the last page (fol. 223 v.) of the Amandus (Diss buch das da gedicht hat der erleücht Vater Amandus, genañt Seüsz) printed by J. Otmar in 1512 (Pr. 10689), a copy of which was presented to this Department by the National Art-Collections Fund in 1907. Here it has two lines of inscription above, "Ecce ascendimus hierosolimam," etc., and one line below, "Ascende ad me in montem," etc.

P. 70, no. 9. PILGRIMS PASSING A WAYSIDE CROSS AND SHRINE. B. 72.

Another impression (9a), from the first edition, was purchased at the A. von Lanna sale, Stuttgart, 1909 (no. 1018). In the text beneath we read "pilgerschaft," not "pilgerschafft," "volbringñ," not "volbrinngen," etc. The good contemporary colouring closely resembles that in the complete book (p. 61, no. 6).

Pp. 74-76, no. 14. ST. GEORGE. B. 23.

III. A brilliant impression of the third state, printed in slate colour like that at Cambridge, is in the University Library at Innsbruck (watermark, a bunch of grapes).

Pp. 74-77, no. 15. MAXIMILIAN I. B. 32.

II. An impression of this state is in the collection of Baron Edmond de Rothschild (watermark, large high crown).

III. I saw Baron Edmond de Rothschild's impression in October 1908; it is dull green in colour and the watermark is a small bull's head with *tau* cross. I came to the conclusion that the O is false, that is to say, inserted by hand. It is doubtful, therefore, whether this alleged third state should really be distinguished from the fourth.

P. 78, no. 18. Other impressions of the copy described in the concluding paragraph are at Coburg and Wolfegg.

P. 79, no. 19. THE VIRGIN AND CHILD UNDER A VINE TRELLIS. B. 7.

A late impression (no. 19a), in a border by Weiditz, like that in the Hofbibliothek, Vienna, was purchased from Messrs. Obach and Co. in 1909. It came from the Holtrop collection. A similar impression is at Amsterdam.

P. 85, No. 46. THE LOVERS SURPRISED BY DEATH. B. 40.

Herr Paul Davidsohn (Grunewald, Berlin) has an impression of the second state printed in two shades of brown, with a black outline.

The collection of Baron Edmond de Rothschild contains an impression of the third state in yellowish buff, green and black (watermark, large bull's head), and one of the fourth state in buff, grey and black (watermark, large high crown).

P. 89, no. 54. TITLE-PAGE OF JORNANDES, DE REBUS GOTHORUM. B. 63 (not 53).

An early proof before the use of the woodcut as a book illustration, and with the shield empty, was presented in 1910 by Professor Helferich (*provenance*, Montmorillon sale, 1878, no. 185). Though unevenly printed the lines are for the most part extremely sharp; the whole figure of Alboin and the wreath near the head of Athanaric are seen to much greater advantage than in ordinary impressions.

[226 × 165.] Cut slightly within the border-line at the top; a large piece is wanting at the bottom.

P. 92. The first state of woodcut no. 46, at Berlin, has been reproduced in "Drei Studien. I. Zum Weisskunig," by Campbell Dodgson, *Jahrbuch d. Kunsthist. Samml. d. Allerh. Kaiserhauses*, 1910.

P. 96, no. 100. THE YOUNG WHITE KING AND HIS QUEEN. M. 315.

Another impression of the second state (100b), on the back of the title-page of "Schertz mit der Warheyt" (Egenolff, Frankfort, 1550, fol.), was purchased at the Lanna sale, 1909 (no. 1018). On the recto is a woodcut by Schäufelein, P. iii, 238, 173a (*see* p. 418, no. 240).

P. 105, l. 11. The cut of the Resurrection mentioned here has been attributed by Dr. Röttinger (*Mitt. d. Ges. f. vervielfältigende Kunst*, 1909, p. 9, no. 72) to the younger Breu. He describes, however, the version signed R. *See* p. 437.

P. 105, no. 185. LOUIS XII.

A bronze in high relief from the same design, attributed to Jean Perréal, is in the Wallace Collection (Gallery III, no. 312).

ADDITIONAL WOODCUTS BY BURGKMAIR.

192. THE PATRON SAINTS OF CONSTANCE. Schr. 2022.

The Virgin stands, holding the Child in her hands, under a late Gothic arch. To l. stands St. Conrad, vested as a bishop, holding in both hands a chalice with a spider in it, emblem of poison; to r. St. Pelagius, wearing a mantle and hat lined with fur, holding a palm and sword. In the foreground two kneeling angels support the arms of Hugo von Hohenlandenberg, Bishop of Constance. Double border-line.

[251 × 165.] Good impression of the first state, before the alteration in the head of St. Pelagius. Beneath the border-line is printed "S. Conradus. 1499 S. Pelagius." The contemporary colouring (scarlet, yellow, green, pink, crimson, blue, black, grey and brown) is gaudy and tasteless.

Watermark, a tall cross rising from a triple mount.

Purchased at the sale of the W. L. Schreiber Collection, Vienna, 2–4 March, 1909 (lot 40). On this woodcut *see Jahrbuch der k. preuss. Kunstsammlungen*, 1900, xxi, 208, and 1903, xxiv, 336; also F. Dörnhöffer in "Beiträge zur Kunstgeschichte, Franz Wickhoff gewidmet," Vienna, 1903, p. 116, and this Catalogue, Vol. I, p. 219 and Vol. II, p. 65. My conjecture that the woodcut was intended for the Constance Breviary printed by E. Ratdolt in 1499 (Hain 3830) has proved to be incorrect, for I have examined a perfect copy of the book at Geneva which does not contain it. It may have appeared in a Missal of that year, though no such edition is now known to exist. The woodcut itself, especially in the first state, before the alteration in the head of St. Pelagius, is very rare; only two impressions of this state have been described till now, in the Albertina and at Stuttgart. The second state appeared in the Constance Missal of 1505.

193. FORTITUDE. DIE STERCK. B. vii, 216, 52. M. 48.

The seventh of the series of Virtues. Second state of Bartsch, with the double frame. Imperfect, the top panel of the outer frame being cut off. The lowest panel contains the Latin title FORTID | VDO | VII.

[265 × 195.] Fair impression. Watermark, bull's head with cross and snake.
Collections: J. E. Wessely, A. von Lanna.
Purchased at the Lanna sale, 1909, no. 1006.

194. SAMSON AND THE LION. 1515. B. vii, 201, 2. M. 148.

Samson is breaking the lion's jaw. His quiver, marked with the initials H B, and bow hang from a tree l.; the date 1515 is on the stem.

[115 × 82.] Very fine impression with narrow margin. Watermark, bull's head with cross and snake.
Purchased at the Lanna sale, 1909, no. 995.

[195, 196.]

ADDITIONAL PROOFS OF THE WEISSKUNIG WOODCUTS.

195. THE MEETING OF THE OLD WHITE KING AND THE KING OF FEUEREISEN (signed). B. vii, 228, 11. B, p. 116.

[218 × 198.] Good impression, the r. upper corner cut off. No watermark.
Purchased from Messrs. Obach and Co., 1910.
This subject should follow no. 59 (p. 93).

196. THE BATTLE OF DIXMUDE (signed). A, no. 115. B, p. 254. M. 237.

[219 × 197.] Very fine impression. Watermark, large high crown.
Purchased from Messrs. Obach and Co., 1910.
This subject should follow no. 75 (p. 94).

197. CHRIST ON THE CROSS, WITH THE VIRGIN MARY AND MOSES. M. 811.

Christ hangs on a *tau* cross, at the foot of which are the initials H B. Under his r. arm is Mary, emerging from clouds, half length, with her l. hand on her breast. Under his l. arm is a similar figure of Moses, holding the tables of the Law. No border-line.

[142 × 132.] Fair impression. Over the block is printed "Exaltatio. S. Crucis." On the recto of the leaf is the title of the book, "Ain Sermon vō | Den Hayltumbn̄ vn̄ Ge-|ziert mit überflusz, Vō hailigñ Creütz jn | den kirchen. Geprediget von. D. M.]. Luth. jm Jar . . M.D.XXII. | Wittenberg (M. Ramminger? Augsburg, 4to); then a woodcut of Christ on the cross between Mary and John [49 × 36], the whole enclosed by a border of four pieces.
Purchased at the Lanna sale, 1909 (no. 1018).
The book is in the library; for another in which this woodcut was used *see* p. 62, no. 20.

[198–218.]

Illustrations to the Apocalypse.

These twenty-one woodcuts, incompletely described by Passavant, iii, 270, 87–98, completely by Nagler, Mon., iii, p. 247, no. 53, and Muther,

Repertorium, ix, 444, 812–832,[1] appeared in the folio German New Testament printed by S. Othmar, Augsburg, 21 March and 11 June, 1523 and 7 June, 1524. Six of them had been published in an earlier undated edition. All are signed.

198. ST. JOHN BEHOLDS THE SEVEN CANDLESTICKS. P. 87; M. 812.

199. THE FOUR-AND-TWENTY ELDERS. P. 88; M. 813.

200. THE RIDERS ON THE FOUR HORSES. M. 814.

201. ANGELS CLOTHING THE SOULS OF THE JUST WITH WHITE RAIMENT. M. 815.

202. KINGS HIDING IN TERROR FROM THE EARTHQUAKE. M. 816.

203. ANGELS RESTRAINING THE WINDS AND MARKING THE ELECT. P. 89; M. 817.

204. THE SEVEN ANGELS RECEIVING TRUMPETS. M. 818.

205. THE STAR WORMWOOD FALLS UPON THE EARTH. M. 819.

206. THE FOUR DESTROYING ANGELS. M. 820.

207. ST. JOHN COMMANDED TO SWALLOW THE BOOK. P. 90; M. 821.

208. THE DRAGON AND THE TWO WITNESSES. P. 91; M. 822.

209. THE SEVEN-HEADED BEAST AND THE WOMAN CLOTHED WITH THE SUN. P. 96; M. 823.

210. THE WORSHIP OF THE SEVEN-HEADED BEAST. M. 824.

211. THE DESTRUCTION OF BABYLON AND WORSHIP OF THE LAMB. M. 825.

212. THE ANGELIC VINTAGE AND HARVEST. M. 826.

213. THE SEVEN ANGELS POUR OUT VIALS OF WRATH. P. 92; M. 827.

214. THE WHORE OF BABYLON. P. 93; M. 828.

215. THE MILLSTONE FALLS INTO THE SEA. P. 95; M. 829.

216. THE DESTRUCTION OF THE SEVEN-HEADED BEAST. P. 94; M. 830.

217. THE DRAGON CAST INTO THE PIT. P. 97; M. 831.

218. ST. JOHN BEHOLDS THE NEW JERUSALEM. P. 98; M. 832.

Fair impressions, but not so good as those in the first edition; these are from the third, dated 7 June, 1524.

Purchased at the W. L. Schreiber sale, 1909 (no. 189).

[1] *See* also Wiechmann-Kadow in Naumann's *Archiv*, ii., 158, and Muther, Bücher-illustration, no. 893. Nos. 200 and 214 are reproduced by Muther, 2 Teil, Taf. 176, 177.

SECTION III.—JÖRG BREU I AND II.

Additional authorities :—

H. Röttinger, "Zum Holzschnittwerke Jörg Breus d. Ä.," *Repertorium für Kunstwissenschaft*, 1908, xxxi, 48.

H. Röttinger, "Das Holzschnittwerk Jörg Breus des Jüngeren," *Mitteilungen d. Ges. f. verrielf. Kunst*, 1909, p. 1.

H. Röttinger, "Breu-Studien," *Jahrbuch d. Kunsthist. Samml. d. Allerh. Kaiserhauses*, 1909, xxviii (pp. 31–44 on the paintings of the elder, pp. 45–91 on the woodcuts, drawings and paintings of the younger Breu, with discussion of several woodcuts hitherto attributed to the elder).

H. Röttinger, in Thieme and Becker's "Allg. Lexikon der bild. Künstler," iv, 594.

When this section was written and printed no serious attempt had been made to discriminate between the work of the father and the son among woodcuts produced in the Breu workshop between 1530, the earliest date at which the commencement of the son's activity at Augsburg can be placed, and 1537, the year of the father's death. The two signed woodcuts of 1540 and 1541 had not been reproduced, and there was no satisfactory starting-point for tracing the development of the younger Breu either backwards or forwards. The measure of information current three years ago even among those who had devoted most attention to the work of the elder Breu may be gauged by the meagre space allotted to his son on p. 120 of this volume. Dr. Röttinger's studies, published in 1908–9, have thrown fresh light on the whole question, and made it clear that from 1530 onwards the father's powers were waning and the son's influence had become predominant in the workshop even before he took sole command of it in 1534. Dr. Röttinger has succeeded in showing that a considerable number of book illustrations published by Steiner in 1531 and the following years must be the work of the younger and more vigorous artist, who was engaged from 1540 onwards chiefly in producing large popular woodcuts of religious subjects, partly copied from Italian originals. These are largely represented in this collection, and the negative statement on p. 120 must therefore be revoked.

ADDITIONAL BOOKS ILLUSTRATED BY JÖRG BREU I.

A.—In the Department of Prints and Drawings.

1a (*see* p. 109). [BREVIARIUM.] Breuiariũ iuxta ritum | et ordinem almę eccl'ię Constañ | studiose ac | puigili cu|ra elabo|ratũ. E. Ratdolt, Augsburg, 1516 ; 8vo.

Presented by the National Art-Collections Fund, 1908.

Woodcuts by Breu (*see* p. 114) :—

(1) On verso of second leaf. The Virgin and Child with SS. Conrad and Pelagius and the arms of Hugo von Hohenlandenberg, Bishop of Constance, printed in red and black with yellow added by hand [127 × 81]. Reproduced in this volume.

(2) Sig. A 1 v. David and Bathsheba [132 × 82].

(3, 4) Sig. A 2. Border with the tree of Jesse. On the same page, initial B, David with his harp.

(5) Sig. a 2 v. The Annunciation [132 × 82].

(6, 7) Sig. a 3, repeated sig. A A 3. Border, dated 1515, with columns and children. On the same page, initial D, the Last Judgment.
(8) Sig. a a 1 v. The Calling of St. Peter [132 × 82].
(9, 10) Sig. a a 2. Border, dated 1516, with St. George and the Dragon, columns and children. On the same page, initial I, SS. James (?) and Andrew.
(11) Sig. A A 2 v. SS. Peter and Paul [132 × 82].
(12) Sig. A A 3. Initial E, St. Luke.
At the end is the device of Ratdolt, printed in red and black.

6a (*see* p. 110). [THUCYDIDES.] Thucidides . . . von dem Peloponnenser krieg (translated by Hieronymus Boner). H. Steiner, Augsburg, 16 June, 1533; fol. (Muther 1091. Röttinger, *Repertorium*, xxxi, p. 58, no. 23).

Presented by Mr. Campbell Dodgson, 1910.
The following woodcuts are by J. Breu I:—
(1, 2). Facing fol. 1 and fol. 169 v. The two pairs of armed warriors (Röttinger 17).
(3). Fol. 63 v. Siege of a town [93 × 155]. Repeated, fol. 134.
(4). Fol. 67. Two men conversing in an arched room, a group of men to the left with double windows behind them [94 × 154]. Repeated, fol. 69, 95 v.

6b (*see* p. 110). [CICERO.] Der Teütsch Cicero. H. Steiner, Augsburg, 4 March, 1535; fol.

Presented by the National Art-Collections Fund, 1907.
Fifty-eight cuts—fol. 40 (repeated 142 v.), 83, 83 v., 91 v., 92, 93 (repeated 119 v.), 109, 120–132 v., 134–147 v., 161—are attributed by Röttinger (*Mitteilungen*, 1909, p. 3) to the elder Breu. Four of these (the best) belong to the book "Von dem Zutrincken," three (140, in the second state, without the star, 140 v., 147 v.) are from "Ruth's" (Lichtenberger's) Practica, *c.* 1525, one (139 v.) is from Schwarzenberg's "Beschwerung," 1525; the rest belong properly to this book (the section entitled "Memorial der Tugent") and one of them is dated 1533. They are feeble as compared with most of Breu's earlier work, and carelessly cut, but Röttinger has made it clear that they are not by the younger Breu.

B.—In the Department of Printed Books.

3a (*see* p. 111). [BARTHEMA.] Die Ritterlich vñ lobwirdig raysz des gestrengen . . . herren Ludowico vartomans vō Bolonia. J. Miller, Augsburg, 16 June, 1515; 4to (Pr. 10829).

The same cuts as in the later edition described on p. 109, no. 3.

10a (*see* p. 112). [RUTH, pseud., *i.e.* IOHANN LICHTENBERGER.] Dyse Practica vnnd | Prenostication, Ist getruckt worden zu Mentz in M.CCCC.XCII. Jar. vñ | werdt biss man zelt M.DLXVII: jar. (H. Steiner, Augsburg, 1524–5. *Repertorium*, xxxi, p. 51, no. 8; a later edition is dated 1526).

Forty-four woodcuts, one repeated [*c.* 123 × 133, except A 2 v. and A 6 v., *c.* 190 × 132]. Röttinger mentions many repetitions; it may be added that the cut on fol. G 2 appears in a second state, cut down l., on the title-page of Jacob Pflaum's "Practica," 1527 (s.l.).

10b. [BESCHWERUNG.] Beschwerung der alten Teüfe | lischen Schlangen mit dem | Götlichen wort (by Johann von Schwarzenberg) New Corrigiert, vnd besser Registeriert. (H. Steiner, Augsburg), 1525; 4to.

Ten cuts, after H. S. Beham (*see* Vol. I, 441, nos. 4, 5, and 487, nos. 163, 164. *Repertorium*, xxxi, p. 52, no. 9).

10c. [VEGETIUS.] Flauij Vegetii Renati, vier bücher der Ritterschafft. H. Steiner, Augsburg, 1529 ; fol.

A 2 v. Landsknecht in large feather hat, in profile to l., holding up his r. hand. In l. lower corner a tablet with cherub's head [226 × 141]. Repr., Breunner-Enkevörth, iii, 12. Attributed by W. Schmidt (*Repertorium*, xvii, 368) to Amberger, by Röttinger ("Breu-Studien," p. 59, note 1), to the elder Breu.

10d. [MARGARITHA.] Der gantz Jüdisch glaub. H. Steiner, Augsburg, 7 April, 1530 ; 4to (second edition, the first being dated 16 March, 1530 ; Muther 1073).

On title-page a group of Jews disputing [98 × 108]. *Repertorium*, xxxi, p. 54, no. 12.

10e. [LOBERA DE AVILA.] Vanquete de Nobles Cavalleros. H. Steiner, Augsburg, 31 August, 1530 ; 4to.

On the title-page, the imperial arms between the pillars of Hercules [111 × 105]. *Repertorium*, xxxi, p. 54, no. 13. Also, Q 1, a cut from Fortunatus, and R 4 v., one from Wartoman's Reise. The first cut was also used in "Pronostication Doctor Joseph Grunpecks, Vom Zway vnd dreyssigsten Jar an, biss auff das Viertzigst Jar," etc.

12a (*see* p. 112). [ALCIATUS.] Viri Clarissimi D. Andreæ Alciati Emblematum Liber. H. Steiner, Augsburg, 6 April, 1531 ; 4to.

Ninety-eight illustrations in the text [*c.* 36 × 60, or 60 × 36], attributed to Breu by Giehlow and Röttinger (*Repertorium*, xxxi, p. 55, no. 15).

12b. [HERODIAN.] Der Fürtrefflich Griechisch geschichtschreiber Herodianus. H. Steiner, Augsburg, 19 August, 1531 ; fol. (Muther 1078.)

On title-page, two armed men (Antoninus and Gordianus) to r. [176 × 158]. Companion to the two turning to l. (Ninus and Alexander) on the title-page of Justin, 1531 (*Repertorium*, xxxi, p. 56, no. 17). These are copies, as Röttinger points out, from woodcuts by Burgkmair in the Pappenheim Chronicle, 1530.

12c. [PIRSTINGER.] Theologia Germanica. A. Weissenhorn, Augsburg, 1531 ; fol. (*Repertorium*, xxxi, p 57, no 19).

Title-border with SS. Peter, Paul, Rudbertus and Augustine, used again in [PIRSTINGER.] Tewtsch Rational über das Ambt heiliger mess (A. Weissenhorn, Augsburg) 1535 ; fol. The border described on p. 268 of this volume, no. 1, is a second state of this, with the emblem of St. Rudbertus defaced.

Another book by Pirstinger, "Tewtsche Theologey," Hans Schobser, Munich, 31 August, 1528, has a title-border with God the Father, the Virgin and Child, SS. Peter and Paul, and the four evangelists, dated 1528, which is somewhat in Breu's manner, but cannot be attributed to him.

12d. [ONUS.] Onus Ecclesiae (by J. Eberr. A. Weissenhorn, Augsburg), 1531 ; fol.

The cut on verso of title-page may be attributed to the elder Breu. For further particulars, *see* p. 428, no. 3.

12e. [IOHANN, von Eck.] (1) Prima Pars Operum Johan. Eckii contra Ludderum. A. Weissenhorn, Augsburg, 1530 ; fol.

Title-border (*Repertorium*, xxxi, p. 62, no. 30) representing the Almighty holding the imperial and royal crowns over medallions of Charles V and Ferdinand respectively ; on either side fifteen, below sixteen (not eighteen) coats-of-arms.

(2) Secunda Pars, etc., 1531.

On title-page the arms of Cardinal Campeggio, printed in red and black, dated 1531 (Röttinger, *ibid.*). The cuts on fol. 1, 61 v., and 68 are also by Breu (Röttinger, p. 61, last two lines).

Parts 3 and 4 are wanting.

(3) Quinta Pars, etc. Tomus primus . . . . secundus de Tempore. A. Weissenhorn, Augsburg, 1533; fol. (these two volumes have but one title-page and colophon).

Title-border with the Trinity, the B.V.M., St. John the Baptist and the Apostles, in a lunette, then Patriarchs, Prophets, Martyrs, Confessors, Virgins, Widows, Holy Innocents, and the faithful laity kneeling before an altar. The same border was used in "Tertia pars" of this same work, 1533, in "Der Drit Tail Christenlicher Predigen," 1533, in "Quintae Partis . . . Tomus Tertius," 1536,[1] and in "Homiliarii Eckiani adversus Sectas . . . Tomus Tertius de Sanctis" (another edition of the "Quintae Partis . . . Tomus Tertius" with different title).

(4) Quintae Partis, etc. Tomus Tertius de Sanctis. A. Weissenhorn, Augsburg, 1536; fol.

Border as in (3). Also on fol. 19 v., 42 v., 86, 101 v., 114, 118, 120, 147, 170, the nine cuts by Breu described by Röttinger, p. 61 (last paragraph). These were also used in the edition entitled "Homiliarii Eckiani . . . Tomus Tertius de Sanctis."

(5) Quintae Partis, etc. Tomus Quartus de Septem Sacramentis (A. Weissenhorn, Augsburg) 1535, 1540 (two editions); fol. The same title-page as in "Der viert tail Christenlicher Predigen," 1534.

12f. [IOHANN, von Eck.] (1) Der Drit Tail Christenlicher Predigen. A. Weissenhorn, Augsburg, 1533 (so on title-page; date at end, but *before* the colophon, 1531; Röttinger describes an edition of 1531); fol.

Border as in "Quintae Partis Operum . . . Tomus Tertius." Also on fol. 22 v., 50, 99 v., 117 v., 131, 138, 169, 195 v., eight of the cuts described by Röttinger, p. 61 (last paragraph). The ninth, which belongs to Trinity Sunday, was replaced in this edition (fol. 135 v.) by a copy after Beham.

(2) Der viert tail Christenlicher Predigen. A. Weissenhorn, Augsburg, April, 1534; fol.

Border [247 × 159; opening, 132 × 84] not described by Röttinger, containing at the top the arms of the Elector of Mentz, with lions as supporters, and fourteen other coats-of-arms with black leaf-ornament between them.

14a (*see* p. 113). [VEGETIUS.] Flauij Vegetij Renati, Vier bücher der Ritterschafft. H. Steiner, Augsburg, 1534; fol.

On back of title-page, the same cut as in no. 10c. Röttinger mentions an edition of 1536.

16a (*see* p. 113). [CHRISTENDOM.] Von der erpärmlichen . . . auch der gantzen Christenheit, sonderlich aber Teütscher nation nachtheyligen erlegung, des Christlichen vñ Niderösterreychischen kriegsuolcks, von dem Türcken . . . iñ dē . . . M.D.XXXVII. jar, jämerlich beschehē am ix. Octobris (Augsburg, after 9 October, 1537); 4to.

On title-page the fight of Oriental cavalry from Wartoman's Reise.

[1] Röttinger only describes an earlier edition of this volume, 1534, with a different title-border, not by Breu.

BOOKS ILLUSTRATED BY JÖRG BREU II.

A.—In the Department of Prints and Drawings.

1. [JUSTIN.] Justini warhafftige Hystorien. H. Steiner, Augsburg, 1531 ; fol.

Presented by Mr. W. Mitchell, 1904.
Ten cuts (excluding repetitions) by the younger Breu, of which eight properly belong to this book. *See* Röttinger, *Mitteilungen*, 1909, p. 1, nos. 1–9 and 31.
(1) fol. 9 = 117 v., view of a town; a man ploughing with oxen in the forc-ground, R. 31; (2) fol. 19, the Straits of Messina, R. 2; (3) fol. 21, a sea-fight, R. 3; (4) fol. 38, Alexander, R. 1; (5) fol. 52 v., the death of Olympias, R. 4; (6) fol. 66 v. = 80 v., a cavalry fight; (7) fol. 68 v., Dionysius on his throne, R. 6; (8) fol. 70 v., a fight on the seashore, R. 7; (9) fol. 98, death of the mother and wife of Attalus, R. 8; (10) fol. 99 v., the wife of Mithridates poisoned.

2. [CHARLES V.] Itinerarium | Wegraysz Kun. May. pot-|schafft, gen Constantinopel, zu dem | Türckischen keiser Soleyman. Anno xxx. [By Benedict Curipeschitz] (H. Steiner, Augsburg) 1531 ; 4to.

Transferred from the Department of Printed Books, 1889.
A fragment, sig. A only, containing one woodcut, R. 18, on the title-page. The complete book is in the library.

3. [THUCYDIDES.] Thucidides . . . von dem Peloponnenser Krieg (translated by H. Boner). H. Steiner, Augsburg, 16 June, 1533 ; fol. (Muther 1091, Röttinger, *Mitteilungen*, 1909, p. 2).

Presented by Mr. Campbell Dodgson, 1910.
The following cuts are by J. Breu II:—
(1) Title-page, R. 34; (2) fol. 6 (repeated fol. 94 v., 136 v.), R. 35; (3) fol. 26, R. 36; (4) fol. 30 v., R. 37; (5) fol. 32 (repeated fol. 47 v., 56, 85, 101 v., 128 v., 142 v.), R. 38; (6) fol. 34 v., R. 39; (7) fol. 38 v., R. 7; (8) fol. 45 v., R. 28; (9) fol. 53 v., R. 5; (10) fol. 58 v., R. 25; (11) fol. 60 (repeated fol. 61, 65, 79 v., 92 v., 108), R. 40; (12) fol. 71 v., R. 41; (13) fol. 121 v., R. 26; (14) fol. 139, R. 3.

4. [CICERO.] Der Teütsch Cicero. H. Steiner, Augsburg, 4 March, 1535 ; fol.

Presented by the National Art-Collections Fund, 1907.
The cut on fol. 8 v. is by the younger Breu. *See* Röttinger, *Mitteilungen*, 1909, p. 4, no. 42, where repetitions in later books are mentioned.

5. [SCHEURL.] Eimrit Keyser Carlen | in die alten Keyserlichen haubtstatt | Rom, den 5 Aprilis. 1536 (Augsburg, after 22 April, 1536) ; 4to.

Duplicate transferred from the Department of Printed Books, 1910.
On the title-page, equestrian portrait of Charles V [116 × 96]. Röttinger, no. 57, repr. *Jahrbuch*, xxviii, 59.

6. [VERGILIUS.] Polydorus Vergilius Urbinas. Von den Erfindern der ding. H. Steiner, Augsburg, July, 1544 ; fol.

Purchased from Messrs. Sotheran, 1858.
The historian, fol. 15, is used in several other books printed by Steiner, first in the Thucydides, 1533. *See* Röttinger, *Mitteilungen*, 1909, p. 3, no. 34. Other cuts by the younger Breu are fol. 58 v., R. 31; fol. 118, R. 42; fol. 129, R. 78; fol. 157, R. 79.

7. [STEINMEYER.] Newe Künstliche, Wohlgerissene vnnd in Holtz geschnittene Figuren. Frankfort, 1620; 4°.

Presented by the National Art-Collections Fund, 1906.

The following cuts are by the younger Breu:—

(1) Sig. H h 2 = R. 32; (2) H h 3 = R. 37; (3) I i 2 v. = R. 24; (4) K k 2 = R 33; (5) K k 3 = R. 22. The book is defective at the end. It should contain R. 20 and 21.

B.—In the Department of Printed Books.

1. [ARISTOTLE.] Das aller edlest vñ bewertest Regiment der gesundheit. H. Steiner, Augsburg, 28 December, 1530; 4°.

On verso of title-page, Alexander the Great [163 × 103] repeated in Justin, 1531, fol. 38. *See* Röttinger, *Mitteilungen*, 1909, p. 1, no. 1, and reproduction in "Breu-Studien," p. 54, fig. 15.

2. [CHARLES V.] Itinerarium Wegraysz Kün. May. potschafft, gen Constantinopel, zu dem Türckischen keiser Soleyman. Anno xxx. [By Benedict Curipeschitz.] (H. Steiner, Augsburg), 1531; 4°.

Nine woodcuts, Röttinger 10–18; no. 18 occurs twice.

3. [ONVS.] Onus Ecclesiae temporibus hisce deplorandis Apocalypseos suis æque conueniens, etc. (17 ll. By J. Ebser. A. Weissenhorn, Augsburg), 1531; fol. (Colophon: Opus compilatum est anno 1519, sed in lucem editum typisque excusum anno domini 1531).

Title-border, undescribed [233 × 162; opening, 122 × 94], one piece in four compartments, divided by small openings for text; (a) at top, the Almighty, with bundle of rods in r., sword in l. hand, background of flames and smoke; (b) l. two opposition preachers, a true and a false prophet, from whom the congregation turns away bewildered; (c) r. a Turkish raid, cavalry in background; an archer aims at a little child, a woman tries to save her baby from a Turk armed with a sabre; (d) below, two processions, clergy and laity of various ranks, meet in the foreground.

An undescribed but typical specimen of the younger Breu's early style as recognised by Dr. Röttinger in Aristotle, Justin, Curipeschitz, Barletius and Thucydides (R. nos. 1–41). The cut on the verso, the devil unchained smiting the towers of a church with club and sabre [210 × 152], is probably by the elder Breu; it is a free copy from the cut [192 × 158] on the title-page of the edition of Onus Ecclesiæ printed by Quentel at Cologne, 1531.

4. [BARLETIUS.] Des . . . . Herrn Georgen Castrioten, genañt Scanderbeg, ... Ritterliche thaten. H. Steiner Augsburg, 21 February, 1533; fol. (Muther 1090).

Fifteen illustrations by Breu (excluding repetitions), of various sizes, coloured. For details *see* Röttinger, *Mitteilungen*, 1909, p. 2, nos. 19–33.

5. [BRUNI.] Zwey Schöne Auch lustige Historien vnd Geschicht bücher, der Rhömer krieg, wider die Carthaginenser. H. Steiner, Augsburg, 7 October, 1540; fol.

Several cuts, all repeated from earlier books. R. 2, 3, 5, 7, 25, 27, 28, 30, 34–36, 38, 40, 41.

6. [TRAUT.] Türkischer Kayser Ankunfft, Krieg vnd Sig, wider die Christen, etc. H. Steiner, Augsburg, 1543; fol. (Muther 1123).

Illustrations repeated from earlier books. *See* Röttinger, *Mitteilungen*, nos. 11. 18, 19, 24–28, 30, 32. The cut on fol. 6 is not mentioned by R.

7. [BOCCACCIO.] De casibus virorum illustrium libri novem. P. Ulhard, Augsburg, May, 1544; fol.

On back of title-page, the arms of Leonhard Beck von Beckenstein, son of the artist (*see* p. 122), R. 75.

[196 × 140.] On verso of last leaf, the device of Philipp Ulhard, R. 58.

8. [BOCCACCIO.] Fürnemste Historien vnd exempel von widerwertigem Glück. H. Steiner, Augsburg, 1545; fol. (Muther 1127).

In addition to repetitions from earlier books (Justin, R. 3, 6–8; Barletius, R. 25, 30; Thucydides, R. 36, 37, 39) and the arms of Beck, R. 75, Röttinger describes five cuts, *Mitteilungen*, p. 10, nos. 81–85, which he could not trace further back than the present book, though they are evidently earlier.

9. [MOECKARD.] Ain Christliche ainfältige . . . . ermanung . . . . was die kinder jren Eltern zuthun schuldig seind. V. Othmar, Augsburg, 1550; 4to.

On the title-page, the Sermon on the Mount [85 × 72], late impression, R. 80.

10. [BECKER.] Holzschnitte alter deutscher Meister. Gotha, 1808–1816; fol.

In Lief. 2, E 11, is the copy, signed R, of Breu's large woodcut of the Resurrection of Christ, R. 72.

ADDITIONAL NOTES ON BOOKS AND WOODCUTS ALREADY DESCRIBED.

P. 10, no. 5. [JUSTIN.]

Röttinger attributes all the cuts named except 61 v., which he doubts, to the younger Breu. He assigns to the same artist the cuts on fol. 52 v., 98, 99 v., which I could never have attributed to the elder Breu. I see no reason to separate 61 v. from the rest of the set. The cut on fol. 28 is from an earlier book, Aristotle, "Regiment der Gesundheit," 28 December, 1530. That on fol. 9 (repeated fol. 117 v.) is also by the younger Breu, but properly belongs to the Scanderbeg series.

As the work of the elder Breu there remain the cut on the title-page, *Repertorium*, xxxi, p. 56, no. 17a, also used in "Plutarchus Teutsch," 1534, and that on fol. 74, *ibid.* p. 57, no. 18 (*cf.* remarks on p. 58, no. 23).

P. 110, no. 7. [PAULI.]

The cut on fol. 18 v., also from "Der Teutsch Cicero," should have been mentioned.

P. 110, no. 9. [VERGILIUS.]

Fol. 5 v. (= 111) = Beschwerung, 1525, fol. 83. The cut on fol. 15 is by the younger Breu and was first used in Thucydides, 1533 (Röttinger, *Mitteilungen*, p. 3, no. 34 (repetitions are quoted there). Fol. 27 and 75 v. belong to "Der Teutsch Cicero." The potter, fol. 56 v., is described in *Repertorium*, xxxi, 54, 11. The cuts on fol. 58 v. and 118 are by the younger Breu. Fol. 100 v., 135 = Lichtenberger, 1525, sig. B 1, F 2 v. Fol. 115, 120, 132 v. = Beschwerung, 1525, B 2 v., 65 v., 62. On fol. 146 v. *see Repertorium*, xxxi, p. 57, no. 21. Fol. 148 v. is evidently by the elder Breu. On fol. 156 v. *see Repertorium*, xxxi, p. 61, P. 8. Fol. 67 v., by the elder Breu, is from Barletius, 1533, fol. 60.

P. 111, no. 3. [FORTUNATUS.]

Copies of the complete set of cuts, in the same direction, occur in Steiner's edition of 21 June, 1530, "Von Fortunato vnd seinem Seckel auch Wunschelhütlin. Gantz

kurtzweylig zelesen" (4°). Röttinger only describes the editions of 2 Jan., 1533, and 1548. The cuts of 1548 are described as copies of those of 1533; the latter, however, are themselves only copies if they are identical, as is likely, with the cuts of 1530.

P. 112, no. 5. [LUTHER.]

The border is described by Röttinger, *Repertorium*, xxxi, p. 50, no. 5, from a later book.

P. 112, no. 10. [ZWINGLI.]

See also *Repertorium*, xxxi, p. 50, no. 6.

P. 112, no. 11. [ARISTOTLE.]

The cut on the title-page is a second state of one used on sig. F 3 v. of Lichtenberger's "Practica" (1525). *See Repertorium*, xxxi, 52. The cut on the verso is by the younger Breu; *see Mitteilungen*, 1909, p. 1, no. 1.

P. 113, no. 14. [BARLETIUS.]

According to Röttinger, *Repertorium*, xxxi, 57, 22, only five cuts are by the elder Breu. One (fol. 46) is from Wartoman, one (fol. 7) from Justin, 1531, while three (fol. 60, 70 v., 82) are new in this book and belong to the decadence of the master. On the cuts by the younger Breu, *see Mitteilungen*, 1909, p. 2, nos. 19–33.

P. 113, no. 15. [CICERO.]

See p. 424, no. 6b.

P. 113, no. 16. [WYLE.]

Röttinger (*Repertorium*, xxxi, p. 60, no. 28) attributes to Breu the four cuts mentioned here and also a fifth, that on fol. 39 v. I find this last attribution difficult to accept. The cut in question is reproduced in Baer's *Frankfurter Bücherfreund*, 1910, Heft 4, p. 110, from an earlier book (H. Steiner, Augsburg, *c.* 1522), entitled "Ayn freuntlich gesprech, zwyschen ainem | Barfuesser Münch, auss der Prouyntz Oster-[reych der Obseruantz, vnd ainē Loeffel[macher, mit namen Hans Stoesser] gar lustig zu leesen, vnnd ist | der recht grundt" (W. 1776). The title shows that the cut was originally intended for this book.

P. 113, no. 17. [MELUSINA.]

Erratum: The dimensions of the first cut are 103 × 110 mm.
See Repertorium, xxxi, p. 60, no. 27.

P. 113, no. 19. [BOCCACCIO.]

For an analysis of the illustrations *see Repertorium*, xxxi, p. 59, no. 26. Röttinger also attributes 75 cuts to the elder Breu, and quotes an edition of 3 February, 1543, in which they were repeated.

P. 113, no. 20. [TRAUT.]

Erratum: For 15 read 14.

P. 113, no. 21. [BOCCACCIO.]

The cut on fol. 185 is from [MARGARITHA] "Der Gantz Jüdisch Glaub," 1530 (*Repertorium*, xxxi, p. 54, no. 12).

P. 115, nos. 3–5. LANDSKNECHTS.

These are attributed by Röttinger, *Mitteilungen*, 1909, p. 4, nos. 47, 50, 52, to the younger Breu. To the elder Breu, on the other hand, he attributes the group here (p. 187) given to Amberger. *See* Vienna *Jahrbuch*, xxviii, 57–59, for his justification of this change. The "Amberger" group is certainly by the same hand as the woodcut ascribed here to the elder Breu, p. 117, no. 11, and not by the same hand as Amberger's woodcuts in Pappenheim's chronicle of the Truchsess von Waldburg family (photographed by Karl Teufel, Munich, nos. 4349, 4352, 4353).

P. 116, no. 6 (note). On the painting at Wilton House, see Nevile R. Wilkinson, "Wilton House Pictures," 1907, pp. 219–220, no. 188. The attribution of the picture to Breu himself is somewhat hazardous.

P. 116, no. 7. THE JUDGMENT OF PARIS.

Attributed by Röttinger, rightly as I believe, to the younger Breu. The italianizing elegance of the figures and the pose of the horse's head are especially characteristic of the younger artist and alien to the late style of his father as it has now been more clearly defined. Other impressions of the woodcut exist at Gotha and Vienna (Albertina).

See Röttinger, *Mitteilungen*, 1909, p. 5, no. 56 (repr. p. 4), and *Jahrbuch*, xxviii, 61. He dates this woodcut immediately after the Lazarus. It had been attributed by W. Schmidt (Meyer's K.-L., ii, 98, 11, after Ottley's "Notices of Engravers," 1831), to Cornelis Anthoniszoon.

P. 116, no. 8. THE RICH MAN AND LAZARUS. 1535. Pauli (Beham) 1412.

Also attributed by Röttinger to the son, and here again I agree. In the light of the larger material now collected it is evident that the resemblances to the earlier work of J. Breu I do not prove his authorship of the later work. The guest seen in profile with his back turned to the musicians is especially in the manner of the son. *See* Röttinger, *Mitteilungen*, 1909, p. 4, no. 55, and *Jahrbuch*, xxviii, 61.

P. 116, no. 9. A GARDEN FÊTE AT VENICE.

Also by the younger Breu, and later, about 1540. *See* Röttinger, *Mitteilungen*, 1909, p. 6, no. 61, and *Jahrbuch*, xxviii, 61, 62, with reproduction (fol. xii) of a coloured impression at Gotha with title, "Contrafectur aines Panckets vnd Tantz, so gemainklich in Welschen landen gehalten werden," verses printed at the foot, and the address, "Getruckt in der kaiserlichen statt Augspurg, durch Hanns Hofer, in dem klainen Sachssen Gesslin." Hofer did not set up on his own account till 1539, and the costume belongs to a date somewhat after the death of the elder Breu. Details from this woodcut were copied by Cornelis Anthoniszoon in 1541. As to the artist's alleged journey to Venice, Röttinger has shown (*Jahrbuch*, 42, note 1) how improbable it is that Breu visited Italy later than about 1512–15; in 1534 he had handed over the control of his workshop to his son, and his chronicle shows that he was too much absorbed in local and religious affairs to take much interest in art, still less in foreign travel, at the end of his life. The younger Breu was probably in Italy towards 1530.

P. 117, no. 10. CHARLES V, KING FERDINAND AND THEIR CONSORTS IN SLEDGES.

Dr. Röttinger (*Jahrbuch*, xxviii, pp. 59, 60, reproduction on pp. 56, 57) gives very good reasons for thinking that this woodcut is due to the collaboration, in a certain sense, of father and son, but was carried out in its final form by the latter. The incident depicted undoubtedly belongs to 1530, the year of the Diet of Augsburg, and the riders on the two sledges must have been sketched at that time by Breu the Elder. The lady accompanying Charles V, according to Dr. Röttinger, is his sister Mary, Queen of Bohemia and Hungary. The costumes of the runners who precede and follow the sledges belong, however, to the period of 1540, and Dr. Röttinger has pointed out definite resemblances to the woodcut of Susanna which bears that date. He mentions other impressions of the woodcut at Basle, Berlin, Coburg, Munich, and Vienna (Hofbibliothek).

P. 117, nos. 11–18. PORTIONS OF A MOUNTED PROCESSION.

Four of these, nos. 11, 12, 13, 16, have been described by Dr. Röttinger (*Repertorium*, xxxi, 48, 1, a–d; *Jahrbuch*, xxviii, 55), who also attributes them to the elder Breu, from impressions at Stuttgart. The Cardinal on no. 16 is the papal legate Campeggio.

P. 118, no. 20. "VISION OF THE SIBYL."

This is by the younger Breu and represents the dream of Scanderbeg's mother (Röttinger, *Mitteilungen*, 1909, p. 2, no. 21; repetitions are quoted by R.).

P. 119, nos. 23–40. ILLUSTRATIONS FROM "MEMORIAL DER TUGENT." These are accepted by Röttinger as works of the elder Breu.

P. 120. The woodcut of the Rich Man and Lazarus (Wolfegg) mentioned here is Röttinger's no. 66 (*Mitteilungen*) described by him from impressions at Gotha and Vienna (Albertina), and reproduced in his "Breu-Studien," p. 63.

ADDITIONAL WOODCUTS BY JÖRG BREU I.

41. ST. PETER.

He sits, in three-quarter face to r., wearing a cope and papal tiara, holding an open book in his l., two large keys in his r. hand. Near his feet are the arms of the bishopric of Ratisbon and of the administrator of the diocese, John, Count Palatine.

[125 × 44.] Fair impression, text on the back, from the Ratisbon Breviary printed (by E.) for G. Ratdolt, Augsburg, 20 November, 1515; 8vo (Pr. 10653).
From the Holtrop collection. Purchased from Messrs. Obach and Co., 1909.
See Jahrbuch d. k. preuss. Kunstsammlungen, 1900, xxi, 199, with reproduction.

42. SS. PETER AND PAUL.

St. Peter stands l. with book in l., two large keys in r. hand. St. Paul stands r. with book in r., sword in l. hand. Behind them is a wall pierced by an archway through which other buildings are seen. Double border-line.

[132 × 82.] Fair impression, text on the back, commencing "Incipit pars Estiualis de | Sanctis," from the Constance Breviary printed by E. Ratdolt, Augsburg, 1516: 8vo. (*see* p. 423, no. 1a).
From the Holtrop collection. Presented by Messrs. Obach and Co., 1909.
See Jahrbuch, 1900, xxi, 200, no. 5, and other literature quoted on p. 114 of this volume. The Breviary in this Department (p. 423, no. 1a) contains the "Pars hiemalis de sanctis," which is introduced by the Calling of St. Peter; the present woodcut is evidently derived from the other volume of the same Breviary.

WOODCUTS BY JÖRG BREU II.

i. Landsknechts. Nos. 1–3.[1]

See pp. 106, 115, 430 and, for the attribution to the younger Breu, Röttinger in *Mitteilungen*, 1909, p. 14, and "Breu-Studien," *Jahrbuch*, 1909, pp. 57–59.

1. A LANDSKNECHT DRAWN FROM THE BACK, HIS FACE IN PROFILE TO R., HIS L. HAND RAISED, R. HAND HOLDING A SWORD.
D. de N. 28; Hirth 453; R. 47.

[Sheet, 270 × 157.] Good impression; no watermark.
Purchased from Messrs. Smith, 1845.
Attributed to Breu the Elder by Schmidt, Stiassny and Dörnhöffer, to Breu the Younger by Schmid and Röttinger.

[1] P. 115, nos. 3–5.

2. A LANDSKNECHT THREE-QUARTER FACE TO L., HOLDING AN UPRIGHT POLE IN R. HAND, A PONIARD IN L. HAND. D. de N. 43; R. 50.

[Sheet, 275 × 163.] As no. 1. This and no. 3 are attributed to Breu the Elder by Schmidt and Dörnhöffer.

3. A LANDSKNECHT IN PROFILE TO L., BRANDISHING A POLE IN RAISED R. HAND, A PONIARD IN L. HAND. D. de N. 47; R. 52.

[Sheet, 270 × 133.] As no. 11.

ii. Illustrations from Books. Nos. 4–6.

4. THE DREAM OF SCANDERBEG'S MOTHER.[1] R. 21.

[175 × 156.] Late impression, from Steinmeyer, 1620, Y y 2. Purchased from Miss Bury, 1877.

5. ST. PETER.[2]

Probably by the younger Breu.

6. UNDESCRIBED ILLUSTRATION.

A man in a flat wide-brimmed hat and mantle with fur collar sits l. under a canopy, in profile to r., holding a wand in his l. hand. In the background r. a window with diamond panes.

[116 × 64, cut on r. side.] From a book with German text. Style of R. 85. Presented by Mr. Max Rosenheim, 1905.

iii. Large Woodcuts. Nos. 7–15.

7. THE RICH MAN AND LAZARUS. 1535. R. 55.

Dives, on a balcony, is drinking the health of two guests to the sound of trumpets. To r. a servant armed with a whip drives Lazarus down the steps. The latter is seen again on a dung-hill before the stable with dogs licking his wounds. In the background Lazarus appears in Abraham's bosom, and the Rich Man in Hell. In the foreground huntsmen and retainers bring in game and fish; a stag is being broken up and the cellarer fetches wine. The parapet of the balcony is adorned with a frieze containing Medusa's head and other classical motives; on the wall is a tablet with the date 1535.

[385 × 555.] From two blocks. Good impression, formerly coloured, but washed. Purchased from Messrs. Colnaghi and Co., 1862.

A portion is reproduced in the Berlin *Jahrbuch*, xxi, 213, the whole in *Mitteilungen*, 1909, p. 3. No other impression has been described. Two copies exist, undated and with date 1508, both in the Albertina, the former also at Gotha, Wolfegg, and in the British Museum (formerly in the Lanna collection, Singer 1409, Sale catalogue no. 808, Pauli, Beham—apocryphal—no. 1412). The undated copy is in reverse. Röttinger has given examples of the influence of this woodcut on later artists. For a discussion of this and the next subject, *see* his "Breu-Studien," *Jahrbuch*, xxviii, 61.

[1] P. 118, no. 20, incorrectly described.

[2] P. 119, no. 22.

7a. THE RICH MAN AND LAZARUS. Pauli 1412.

Copy.

A fairly accurate copy in reverse, with a few variations. The horse which is being led out of a stable l. has both its forelegs raised from the ground. The tall pole held by a huntsman r., the same man's shoes, the spears in the hands of the statues, and the straps across the shoulders of several of the huntsmen, are all black instead of white, as in the original. The tablet on the wall is empty.

[352 × 498.] From two blocks. Good early impression, well preserved, not coloured. Watermark, Gothic p surmounted by a small shield containing a "Reichsapfel," Briquet, 8823. Margin [2-25]. At the top is printed the inscription: Das Euangelium von dem Reichen Mañ vnd Lazaro, Luce am xvi. | Der Reich in grosser not sehr klagt, ein tropff wasser ward im versagt.

Collections: Santarelli, Lanna (*see* above).

Presented by the National Art-Collections Fund, 1910.

8. THE JUDGMENT OF PARIS. R. 56.

To r. Mercury, a bearded warrior, wakes Paris from his sleep near a fountain under a large tree. The three goddesses stand l.; in the clouds Cupid aims a shaft at Paris. A horse stands r. in the shade of the tree, and a stag is seen in a field beyond the grove. Buildings in the distance.

[380 × 550.] From two blocks. Good impression.

Purchased from Messrs. Heussner and Lauser, 1873.

Other impressions are at Bremen, Gotha and Vienna (Albertina). Repr. *Mitteilungen*, 1909, p. 4. Röttinger mentions adaptations from this woodcut by E. Schön and V. Solis.

9. A BANQUET AT VENICE. R. 61.

The scene is the garden of a patrician villa; the Piazzetta is seen in the distance across the lagoon. Four gentlemen and two ladies sit at a table l. under a canopy embroidered with the lion of St. Mark. A third lady advances from the house. In the foreground l. a girl holds a wreath over a young man's head and picks his pockets with her other hand; near this couple are a jester and a servant pouring wine. In the centre three couples are dancing; a senator converses r. with another nobleman. Musicians sit on a raised terrace under a tree. In the distance the Doge approaches, escorted by four senators; near the ducal gondola a servant kneels as he passes.

[380 × 820.] From three blocks. Good impression.

Purchased from Mr. Dunthorne, 1885.

The central portion is reproduced in Hirth's "Bilderbuch" (ii, 991), the whole in the Vienna *Jahrbuch*, xxviii, 60, pl. 12, from a complete impression, coloured, at Gotha, published with the title, "Contrafectur aines Panckets vnd Tantz, so gemainklich in Welschen landen gehalten werden," and the address of Hans Hofer, Augsburg, at the foot. *See Jahrbuch*, xxviii, 62.

10. CHARLES V AND HIS SISTER MARY, WITH KING FERDINAND AND HIS CONSORT, ANNE, IN SLEDGES. R. 64.

Two sledges, each drawn by a single horse richly caparisoned and adorned with ostrich plumes, run side by side, preceded and followed by running footmen. The Emperor's sister, Mary, widow of Louis II, King of Hungary and Bohemia, sits in the farther sledge, which is a little in advance of the nearer one, occupied by Anne, Queen of Hungary and

Bohemia. The Emperor and King stand behind the respective Queens, holding the reins. The pole of the nearer sledge bears the initials F and A alternately, whereas on the side those letters are combined in a monogram. The tall front of the Emperor's sledge bears the pillars of Hercules and the motto PLVS VLTRE; his initial K is on the pole.

[248 × 752.] From two blocks. A rather late impression.
Provenance not recorded.
This woodcut was ascribed by Dr. W. Schmidt, in 1896 (*Repertorium*, xix, 286), to the elder Breu, who may have sketched the imperial and royal couples at the Diet of Augsburg in 1530. Dr. Röttinger regards it as a case of collaboration, in a certain sense, between the father and son, believing that the younger Breu, who finally drew the subject on the blocks about 1540, made use of sketches taken ten years before by his father. The son, in his opinion, added the four runners, whose costume belongs to the period about 1540. He discusses the subject in detail in the Vienna *Jahrbuch*, xxviii, 59, 60. For the occasion of the publication he suggests the Emperor's visit to Germany in 1541 after an absence of nine years. He mentions other impressions at Basle, Berlin, Coburg, Munich and Vienna (Hofbibliothek).

11. DAVID AND BATHSHEBA. P. iii, p. 296; R. 67.

Bathsheba sits r. bathing her feet in a fountain at the foot of a column surmounted by Neptune bestriding a sea-horse. Her maid points to David, who is seen l. on a balcony. His messenger hands a letter to Bathsheba over the railing which divides her garden from the paved court of the palace. Inside the court a man stands back near a tall palm with both hands on his belt; an armed man enters at the gate, beyond which a camp is seen. Steps flanked by two obelisks lead to a higher level, where two men stand under the arches which support David's balcony; a third enters the palace.

[664 × 944; sheet, 894 × 997.] Printed from eight blocks. Good impression with contemporary colouring. There is no title, but German verses in eight columns, "Das aylfft Capitel Samuel | Sagt wie die kinder Israhel . . . . Vnd kommen in dein Ewig reich | Dich lobē sampt den Englen gleich.", are printed at the foot of the woodcut, followed by the address: "Gedruckt zw Augspurg, durch Samson | De Necker, Formschneyder."
Purchased from Mr. Cohn, 1830.
This woodcut was first recognised as the work of Breu by Röttinger; it is reproduced in his "Breu-Studien," p. 64, from the Berlin impression, which is later than this. He compares it especially with the large woodcut (repr. p. 63) of Dives and Lazarus; in addition to the points which he mentions the crescent on the top of a tower may be noticed. Samson de Necker is otherwise unknown; he was presumably a son of Jost de Negker and brother of David.

11a. DAVID AND BATHSHEBA. R. 67.

[640 × 940.] A much later impression, not coloured, with margin [15–25].
Purchased at the Firmin-Didot sale, 1877 (no. 2090).

12. THE ENTOMBMENT, AFTER MANTEGNA (B. 3). R. 69.

The engraving of Mantegna is copied in the same direction,[1] with very few deviations from the original. The last word of the inscription on the tomb is differently divided, REDEMP-|TORI instead of REDEMPTO|RI.

[625 × 965.] Printed from eight blocks. Good impression.
Purchased from Messrs. Colnaghi and Co., 1904.
I have seen other impressions at Wolfegg and in the collection of the Rev.

[1] Possibly after the reversed copy by Zoan Andrea, for a woodcut copy, if taken directly from the original, is likely to be in reverse.

Stopford Brooke. All three are without the letter R, which occurs in the r. lower corner of the woodcut copy described by Zani, "Enciel. Met.," pt. 2, ix, 17, Passavant, v. 76, 3, copy D., and Nagler, Mon., iv, p. 1007, no. 3510, 1. The woodcut so signed is probably a later copy from the present one. In the case of the Resurrection by Breu, R. 72, two versions exist, with and without the signature R. (*see* p. 437, no. 14). On the present woodcut *see* also A. M. Hind, "Catalogue of Early Italian Engravings," 1910, p. 342, and Röttinger, "Breu-Studien," p. 66.

13. THE DEATH OF THE RIGHTEOUS AND UNRIGHTEOUS. R. 71.

In the lower part of the sheet are two death-beds, or rather one long bed, at the l. end of which lies the righteous, at the r. end the unrighteous man. The former, clasping his hands in prayer, is attended by Faith, Hope and Charity (GLAUB, HOFNVNG, LIEBE), and an angel leaning over the end of the bed holds out a wreath of bay entitled ƆANCKSAGVG. Another angel stands in the background on a sloping field, which contains sheep l. and goats r., as emblems of the saved and lost respectively. To r. the dying sinner wears an agonized expression. Death (dodt) standing behind the bed holds up an hour glass and a flag seen over the end of the bed, displaying a skull, jawbone and cross-bones. A devil rising out of the flames of Hell in the r. lower corner seizes the l. arm of the dying man. Near the devil are two inscriptions: (1) Sind . nüchter . vnd . wacker | Dan . Ewer . wider . säcber . | Der . teüfel . gadt . vmbher . | wie . Ein . brülender Löw | Sücht . welchen . er . v'schlind | . 1 . pet . 5., (2) Des . ist . das . ort . von . | den . die | godt . nit . | Erkendt . Job . xviii . Behind the bed, with hands outstretched to l., is the World, DIE . WELT, a comely woman whose head is enclosed within a transparent crystal orb surmounted by a cross, familiar as an emblem of the world in the hands of a monarch, but seldom seen as a symbol of "the world" in the peculiar scriptural sense intended here.

In the upper part of the sheet Christ as Judge, with lily and sword, is seated on a rainbow, his feet resting on the terrestrial globe. To l. and r., in six medallions, are the acts of mercy: Clothing the Naked, Visiting the Sick, Comforting the Prisoners, Giving Shelter to the Wayfarer, Giving Drink to the Thirsty, Feeding the Hungry; in each of these groups Christ, generally distinguished by a nimbus, is recognisable among those who are receiving ministrations. To l. and r. are angels with trumpets proclaiming the day of judgment.

All the inscriptions quoted are cut on the block; those relating to Hell and the Devil and the word "dodt" are in Gothic characters, the rest in Roman capitals.

[970 × 650.] Printed from eight blocks. Good, early impression, but a large piece wanting at the r. lower corner.

Purchased from Mr. Gutekunst, 1867.

Röttinger mentions other impressions of this woodcut (reproduced, *Mitteilungen*, p. 7) at Gotha and Vienna (Albertina). It was attributed by Passavant (iii, 380, 30) to Holbein, but the attribution was rejected by Woltmann. It then remained anonymous till Röttinger discovered a more appropriate place for it in the work of the younger Breu, of whom it may be called the finest and most typical example. He dates it, perhaps, too late, relying ("Breu-Studien," pp. 66, 68) on the technical excellence of this woodcut, St. Christopher and the Resurrection, as proof that Breu had at length surmounted difficulties which had hampered him in earlier experiments with woodcuts on this large scale, such as Susanna, Bathsheba, Lazarus and Abraham's Sacrifice. The groups in the six medallions come very close, however, to earlier illustrations, while both costumes and style speak in favour of a somewhat earlier date, perhaps before 1540. The use of such medallions may possibly have

been suggested by the Sorrows of the Virgin on Burgkmair's large woodcut of 1524 (p. 104, no. 183), though their arrangement in the composition is here more symmetrical and decorative.

A woodcut of the same subject by Cornelis Anthoniszoon, or Teunissen [424 × 379], is also in the British Museum.[1] There can be no doubt that it is a free copy from Breu; the divergences from the original are almost invariably changes for the worse. In the lower half these divergences are slight. Faith has a Flemish headdress and holds a book in her r. hand. Hope stands towards the dying man and turns her head only to the right. Death stands more upright and his whole arm carrying the banner is seen. The sheep and goats are quite differently grouped. In the upper half the changes are more marked and less successful. The lily and sword are held by angels, outside the six medallions. The subjects in these are differently composed, and the order described above is reversed. The angels with trumpets are omitted. Other angels are introduced, welcoming the blessed—who emerge from a windmill—on the l., and repulsing the lost on the r. side. All the inscriptions are retained, translated into Dutch. That referring to the Devil is missing in this impression, which is a late one, taken after the blocks—two, of unequal size—had become worm-eaten.

Röttinger mentions several other cases in which Anthoniszoon copied Breu, and one, the Siege of Algiers, in which he believes that Breu was himself the copyist.[2]

14. THE RESURRECTION OF CHRIST. R. 72.

The Roman soldiers, four to l., four to r. and one behind the tomb, start up in amazement as they behold Christ rising in clouds above the stone which had covered the tomb and is now laid sideways athwart it. An angel sits on the corner of the tomb with both hands extended. The three Maries are seen in the background l. approaching the sepulchre; behind them the sun rises over Jerusalem. Not signed.

[986 × 672.] Printed from eight blocks. Good, early impression.

Presented by Mr. Albert Way, 1839.

Of this woodcut there is a copy (Nagl., Mon., iv, p. 1007, no. 3510, 3), printed from a different set of blocks, and signed R near the corner of the stone l. upon which one of the soldiers is sitting. It is reproduced by Röttinger, "Breu-Studien," p. 67, and discussed p. 68. Late impressions of this copy are to be found in Becker's "Holzschnitte alter deutscher Meister," Lief. 2, 1810, E 11. The unsigned version is superior; the difference is most marked in such white spaces as interrupt the rays of Christ's nimbus and of the sun, or the shading on the vault of the arch l.; the outlines of these white spaces are much more regular and mechanical on the signed cut. The shoe of the first of the three women is white in the unsigned, black in the signed cut. In the original long rays issue to l. and r. from the face of the angel, crossing his wings and l. hand, and adding to the supernatural effect; these are entirely omitted in the copy.

15. THE STORY OF JUDITH AND HOLOFERNES.
B. ix, 565, 1; Nagler, Mon., iii, p. 686, no. 1637.

To r. Judith and her maid are seen issuing from the gate of Bethulia. A little further on they are seen again, each escorted by two soldiers. To l. of a tall tree which divides the composition into two halves is the camp of Holofernes. Judith is seen at table with Holofernes in front of an open tent l. To r. she appears again in front of another tent in the act of placing the decapitated head in the bag held for it by her maid. In the foreground r. is a battle of cavalry, in the distance l. a battle of infantry. Over the door of Holofernes' tent is a shield containing the monogram ME.

[1] Signed near the feet of Charity. Not described by Schmidt or Moes. *See* Röttinger, "Breu-Studien," p. 86, note 4, where a fragment in the Amsterdam print-room is mentioned. No other complete impression is known.

[2] "Breu-Studien," p. 87. Details on certain other woodcuts are mentioned as being borrowed from the Dutch artist.

[675 × 973.] Printed from eight blocks. Good impression.
Purchased at the Firmin-Didot sale, 1877 (no. 2019).
This has not hitherto been attributed to Breu, but I find no difficulty in recognising his hand. The trees, architecture, clouds, black ornament on the tents, are all in his manner. Still more characteristic are the figures and horses on a small scale in the background l., which remind us of his earlier illustrations in Steiner's books, 1530–35. The monogram is presumably that of the woodcutter; *see* p. 207 and Nagler, Mon., ii., no. 1798, for a woodcut bearing a similar monogram produced at Augsburg about 1542–44.

16. THE CONVERSION OF SAUL, AFTER AN ITALIAN WOODCUT (P. vi, 231, 43).

Saul, an elderly, bearded man, dressed as a Roman soldier, with a short cloak, lies in the foreground. He is of enormous stature as compared with the men near him. These, chiefly on horseback, turn in all directions, seeking to hide their faces with shields or cloaks from the glare which proceeds from a disc in the sky, containing the name of God in Hebrew, Greek and Latin. Beneath this luminous disc an angel flies down, bearing a cross.[1] Other angels are grouped round about in the midst of clouds. The main body of the mounted force is entering a rocky defile l.

[720 × 1040.] Printed from eight blocks. Good impression.
Purchased from Mr. Gutekunst, 1856.
This was formerly placed among Italian woodcuts. The attribution to Breu is due to Dr. G. F. Hartlaub, who favoured me with a photograph of a portion of the true Italian original, which exists in two states at Bremen, for comparison. Both the landscape and the human types support the hypothesis, which the *format* and style of cutting would in themselves suggest, that this is one of the late works of the Augsburg artist.

SECTION III (*continued*).—HANS TIROL.[2]

For the most recent literature on Hans Tirol *see* Röttinger's "Breu-Studien," p. 56, note 1, and p. 71.

SECTION IV.—LEONHARD BECK.

Additional authorities:—

F. Dörnhöffer, Article on Beck in Thieme and Becker's "Allg. Lexikon der bildenden Künstler," iii, 140.
C. Dodgson, "Zum Weisskunig," *Jahrb. d. kunsthist. Samml. d. Allerh. Kaiserhauses*, 1910, xxix, i.

[1] This symbol replaces a figure of Christ himself in the original Venetian woodcut; the change was perhaps a concession to Protestant susceptibilities.
[2] *See* p. 121.

ADDITIONAL NOTES ON WOODCUTS ALREADY DESCRIBED.

P. 125, No. 7. DER WEISSKUNIG.

Dr. Dörnhöffer has made some corrections in the list of woodcuts designed by Beck, as originally established by Schultz. Most of these emendations have been anticipated here, but no. 144 should be deleted from the list of woodcuts by Beck, being signed (indistinctly) by Burgkmair. In no. 59 the entire figure of the Young White King has been re-drawn by Burgkmair and inserted in the block.

P. 123, no. 2a. A copy of the Freising Directorium was presented to the Department of Prints and Drawings by the National Art-Collections Fund in 1908. The woodcut has been independently attributed to Beck by Dörnhöffer and is mentioned in his article quoted above.

ADDITIONAL WOODCUT BY BECK.

146. THE BLUE KING DEFEATING THE ERMINE KING.
A, no. 181; B, p. 244.

[217 × 195.] Good early proof of one of the Weisskunig woodcuts. Watermark, large high crown.
Purchased from Messrs. Obach and Co., 1910.
This subject should follow no. 31 (p. 129).

† THE QUEEN OF THE STEEL PRESENTING AN EMBROIDERED TUNIC TO THE YOUNG WHITE KING.

Photograph of an unpublished and unique woodcut in the Bibliothèque Nationale, Paris. *See Jahrbuch d. kunsthist. Samml. d. Allerh. Kaiserhauses*, 1910, xxix, 3.

SECTION V.—HANS WEIDITZ.

ADDITIONAL BOOKS ILLUSTRATED BY WEIDITZ.

A.—In the Department of Prints and Drawings.

9a (*see* p. 142). [SPIEGEL.] Ein Spiegel der Blinden . wañ Christus der herr hat geredt . Ich wird mein glory vor den hoch | weisen verbergē, etc. (The same book as p. 59, no. 9, but with different title and no indication of the author's name.) n. p. d. (Augsburg? 1522–23? Acc. to Weller 2690, A. Cratander, Basle, 1523) 4°.

Presented by the National Art-Collections Fund, 1908.
Woodcut on title-page [118 × 94] attributed on internal evidence to Weiditz. A blindfolded monk, standing in a pulpit inscribed with the name SCOTVS, holds a mirror covered by a cloth towards a bishop, also blindfolded, who stands with a priest in the same state at his side. Behind them two laymen raise their hands ecstatically towards a vision of the Almighty in the sky attended by torch-bearing angels. Repr. in J. Rosenthal's Catalogue 46, p. 116 (no. 1009).

16a (*see* p. 144). [CICERO.] Der Teütsch Cicero, H. Steiner, Augsburg, 4 March, 1535; fol.

Presented by the National Art-Collections Fund, 1907.
The illustrations have already been described, p. 156, no. 60.

26a (*see* p. 147). [BRUNFELS.] Preca | tiones | Biblicæ | Sanctorū Patrum, Illustri- | um Virorū et Mulierum | utriusq' Testamenti . | Oth. Br. J. Schott, Strassburg (after 1 Septembeı) 1528; 8vo (Rött. 73, note).

Presented by the National Art-Collections Fund, 1908.
Title-border [126 × 83; opening, 64 × 41] printed in red and black, with Hezekiah on his sick-bed, turning his face to the wall, while Isaiah, holding a lump of figs, points to the dial of a clock (II Kings, xx, 1–11; *cf.* fol. 89 v. of book). Page-borders throughout the book and Schott's device, as in the edition of 1531 (p. 147, no. 27).

B.—In the Department of Printed Books.

15a (*see* p. 150). [CHARLES V.] Von der Chür vnnd Wal des grossmächtigisten | Köings Karolum, wie Er jetz zů Franckfurt ver- | schinen, zů rômischen kônig vnd künfftigē Kayser | erwôlt ist worden, etc. (6ll.). H. Schobser, Munich, for Hans Haselberg, 20 September, 1519; 4to (Pr. 11590).

On the title-page, the portrait of Charles V afterwards used in Trithemius, "Von den syben Geystern oder Engeln," Nuremberg, 1522 (repr. *Jahrb. d. kunsthist. Samml. d. Allerh. Kaiserhauses*, 1905, xxv, 243).

15b. [ALOFRESANT.] Ain wunderliche Prophecey oder Weyssagung, | gemacht, practiciert, vnnd aussgeschriben durch den | Hochgelerten mayster Alofresant, etc. (11ll.). H. Schobser, Munich, for Hans Haselberg, 20 September, 1519; 4to (Pr. 11589).

The disc [diam. 71] containing sixteen small shields surrounding the arms of the Empire, which is placed beneath the portrait of Charles V in the book described above and again in 1522, is here printed alone upon the title-page. The portrait and arms were, of course, cut on two separate blocks.

ADDITIONAL WOODCUTS BY WEIDITZ.

A.—Augsburg Period.

SMALL ILLUSTRATIONS TO DEVOTIONAL BOOKS. Rött. 19, 25, 27.

A.—Upright Cuts (*see* p. 162).

18a. ST. CATHERINE OF ALEXANDRIA. Rött. 19.

[85 × 51.] Early impression, on the page (sig. O 4), containing the colophon (dated 17 March, 1520) of Aristotle, De Anima, printed by Grimm and Wirsung, fol. (Pr. 10914—*see* p. 150, no. 17). On the same page, above the St. Catherine, is printed another woodcut, the arms of Ernest, Count Palatine [116 × 118], which may be an early work of Weiditz, but is not described by Röttinger. It had been used in Aristotle's Acroases Physicae printed by Grimm and Wirsung, in June 1518 (Pr. 10873).
From the Holtrop collection.
Purchased from Messrs. Obach and Co., 1909.

B.—Oblong Cuts (*see* p. 163).

153. THE VISITATION.

154. THE BIRTH OF ST. JOHN THE BAPTIST.

155. ST. MATERNUS EXORCISING A DEMONIAC.

[c. 69 × 74.] Three additional subjects of the series partly described under nos. 25–43. Early impressions, no text on the back. From the Holtrop collection.
Presented by Messrs. Obach and Co., 1909.

† ALPHABET WITH CHILDREN. 1521. P. iii, 226, 346 and 282, 130; Rött. 39.

Facsimile on two sheets of the complete alphabet, from the impression at Basle. Proof of the reproduction published in the *Burlington Magazine*, xii, 289.[1]
Presented by Mr. Campbell Dodgson.

† SECOND DEVICE OF GRIMM AND WIRSUNG, WITH A TABLET BETWEEN THE TWO CRESTS.

In this undescribed variant of the device the club wielded by the savage on the arms and crest of Sigismund Grimm is held in his r. hand and passes to the front over his head, whereas in the larger variant described on p. 180, no. 135, the savage holds the club in his l. hand and it is directed to the back, behind his head. Between the two crests is a decorative tablet to contain the date (M.D.XXI), which is printed with type.

[98 × 100.] Proof of a reduced facsimile made for Mr. G. W. Eve's "Heraldry as Art," 1907.
Presented by Mr. B. T. Batsford.
The original, without border-line, measures 113 × 115 mm. It was used in two works of Erasmus translated by Spalatin, Die Clage des Frids, 1521, and Die vnterweysung aines frummen vnd Christlichen Fürsten, after 11 April, 1521.

B.—Strassburg Period.

156. THREE MEDALLION PORTRAITS. P. iii, 412, 122; Rött. 55.

The uppermost medallion [diam. 44] contains two very indistinct heads represented by white dots on a black ground and identified by the inscription M. LVTHER : P. MELAN:. On either side are the letters .VV. Beneath these two letters are the other medallions [diam. 60], ERASMVS . ROTERODAMVS: and VLRICHVS . AB HVTTEN EQ.: Erasmus being represented in profile to r., wearing a beret, and Hutten in three-quarter face to l., wearing a wreath of leaves; the background of each is shaded with lines slanting from r. to l.

Purchased at the Theobald sale, Stuttgart, 1910 (lot 387).
Good impression, on title-page of "Vlrichi ab | Hutten | cum | Erasmo Roterodamo, Presbytero, Theologo, | Expostulatio." (J. Schott, Strassburg, 1523: 4to. Böcking xlv. 1). Repr. in Hirth, ii, p. v. Wrongly attributed by Passavant to Holbein.

157. OCTAVO BORDER WITH SAMSON SLAYING THE PHILISTINES. Rött. 68.

Four blocks. At the top, God the father and angels; l. and r.

[1] *See* p. 293 of the same volume for an account of two different editions of the alphabet.

ornaments and two coats-of-arms held by winged satyrs; below, Samson slaying the Philistines. In the opening is Köpfel's small device, Heitz 10.

[130 × 82; opening, 84 × 49.] From Τρίτον Βιβλίων μέρος, W. Köpfel, Strassburg, 1526; 8vo. Repr. in Heitz, "Elsässische Büchermarken," Taf. xviii, no. 10.
Presented by Mr. Lothian Nicholson, 1907.

158. OCTAVO BORDER WITH THE DEVICE OF JOHANN SECER. Rött. 70.

A single block. Twisted ribands with ten little heads wearing fool's caps, and columns at the sides, the background shaded horizontally. Below, the printer's monogram upon a shield.

[122 × 86; opening, 70 × 53.] Moderately good impression, from the first of the books mentioned by Heitz, p. 140 (the border is reproduced, pl. lxix, no. 1), "Contra Aristogitonem Demosthenis orationes duæ doctissimæ, à Philippo Melanchthone iam primum latinitate donatæ. Haganoæ per Iohan. Secerium Anno M.D. xxvii. Mense Augusto."
Presented by Mr. Lothian Nicholson, 1907.

158a. OCTAVO BORDER WITH THE DEVICE OF JOHANN SECER. Rött. 70.

An inferior impression of the same border, from "Confessio fidei exhibita. . . . . in Comicijs Augustæ. Anno M.D.xxx," Hagenau, 1535.
Presented by Mr. Lothian Nicholson, 1907.

SECTION VI.—CHRISTOPH AMBERGER.

1-14. LANDSKNECHTS.

This whole group is attributed by Röttinger (*see* p. 430) to the elder Breu, with whose late style, as he has defined it, they well agree. They cannot be by the same hand as the three woodcuts in the Pappenheim chronicle (photographs by Teufel, Munich, nos. 4345, 4352, 4353), one of which is actually signed by Amberger.

Amberger, accordingly, is not represented in this collection.

SECTION XI.—ANONYMOUS WOODCUTS OF THE AUGSBURG SCHOOL.

ADDITIONAL WOODCUTS.

5. THE LAST SUPPER.

A round table is laid in a chamber of Renaissance architecture. Christ, with an ornamental cruciform nimbus, sitting under a canopy with valance and tassels, is in the act of blessing the chalice. St. John leans his head on Christ's l. arm; six other apostles, one of whom is pouring out wine, are seen to l. and five to r. of Christ. Judas, sitting on a stool r., grasps the money-bag in his r. hand and conceals it under his l. elbow.

[490 × 597, cut; the Albertina impression measures 497 × 665.] From four blocks. Rather late impression, lacking the l. upper corner.

Purchased from Messrs. Obach and Co., 1910.

Other impressions of this rare and undescribed woodcut are at Coburg and Vienna (Albertina). Its date may be about 1540, and it is probably a work of the Augsburg school, like most of the large, popular woodcuts of its class and date.

6. CHRIST BEARING THE CROSS. 1527. P. iii, 270, 83.

Christ advances towards the r., where Veronica kneels, waiting for him to pass. A man is about to strike him with the end of a cord which passes round his waist; behind this man is another who carries a ladder, parallel to the arms of the cross. In the distance l. are the walls of Jerusalem, r. the hill of Calvary. In the lower margin is a long inscription in four lines, "O herr Jesu Christe, ich ermane dich . . . . . dz Wir nach disem lebē bei dir in ewigkait lebē mögen Amē," cut on the block, divided in the middle by a cartouche containing the date 1527.

[958 × 668.] Good impression.

Presented by Mr. Albert Way, 1839.

This fine woodcut forms part of the same set as the large religious woodcuts of Burgkmair, p. 104, nos. 180–183, but cannot be attributed to that artist. No critic has at present suggested a satisfactory name for it.

[7–8.]

TWO ILLUSTRATIONS TO A POEM WARNING AGAINST LITIGATION.

These two woodcuts are obviously by some Augsburg artist, influenced by Venice, a contemporary of the younger Breu, and it would not be surprising if they occurred in a book printed by Steiner. They form part, however, as Dr. Röttinger was kind enough to inform me, of a broadside preserved at Gotha, in a badly coloured impression, bearing the address, "Gedruckt zu Augspurg durch Dauid [de Necker Formschneyder." The sheet, of which Dr. Röttinger kindly gave me a photograph, consists of three parts, measuring in all 486 by 1006 mm. At the top is printed, in a single line: "Wer jetz will Rechten, in der Wellt, Bringt sich in vnrhu vnd vmbs gellt. Muss sorgen ob man jn verfier, Das er sein Recht darzu verlier."

The story of two brothers who waste their father's fortune by going to law about it is told in eleven woodcuts, printed from ten different blocks, set in an architectural frame. One of the illustrations, that representing the scene in court, is more than twice the length of the others, since it occupies the space of two, in addition to the space filled elsewhere by the pilaster that divides each pair of scenes. One of the smaller cuts (no. 7 here) does double duty, as the sixth and eighth of the series; it is really the eighth. Beneath each woodcut is a square tablet containing explanatory verses, and a long poem, drawing the moral of the tale, is printed in nine columns at the foot of the sheet, followed by the publisher's address. Briefly told, the story amounts to this. (1) A father dies, bidding his two sons divide his fortune equally among them, and avoid strife. (2) The elder brother says, "I am the eldest and mean to have the elder son's portion"; the younger refuses to agree, and says he will go to law. (3) The elder brother goes to a lawyer, who promises to see his case through, but stipulates that he shall be well paid. (4) The younger son does the like; his counsel also promises success, and suggests "Ain kübel schmaltzs, ain fass mit wein" as a good start towards winning the case. (5) Both litigants with their counsel appear before the judge, who is exhorted by an angel to do justice, and advises the young men to give way to one another and settle their differences with the aid of God, and not by law. The lawyers, of course, recommend delay and further legal proceedings. (6) The younger son tells his counsel that he is disposed to yield (woodcut no. 7, here, in its first use); the lawyer advises obstinate resistance, let it cost what it may. (7) The elder son tells his counsel that he is inclined to act as his father wished and be reconciled to his brother; the lawyer urges him to fight it out, and appeal if judgment be given against him. (8) The

younger son, who is getting poor, offers his cloak as part payment to his counsel, who again urges him to persevere and spare no money in fighting the case to the end (woodcut no. 7 in its second and more apposite use). (9) The elder brother offers his lawyer his coat, as money is getting scarce, and receives similar advice. (10) The two brothers meet and acknowledge what fools they have been to let the lawyers enrich themselves at their expense, instead of settling their own differences unaided. (11) The last scene, a little irrelevant, introduces the lawyer, the usurer, and a woman as the three deceivers who turn other people's losses to their own advantage. The anonymous poet's words may here be quoted:—

"Ein altes Sprüchwort gwesen ist
Das hab der rechtglert vnd Jurist
Darzü ain weyb mit yrem list
Vnd auch ain Jud deszgleich ain Christ
Ders nächsten güt mit wücher frist
Die gantzen wellt bringen inn gfar
Das ist auch yetzund layder war
Vnd vom Juristen offenbar
Ausz obgemeltem dicht so wirdt
Der Weyber vntrew täglich gspürt
Sampt dem der aygen nutz vnd gwin
Verkert manchs menschen hertz vnd sin."

Five of the woodcuts, nos. 1, 3, 4, 10 and 11 of those enumerated here, together with a sixth which does not form part of the Gotha sheet, are in the Coburg collection. Nos. 1, 3, 4 and 11 measure 131 × 129 mm., while no. 10 is slightly smaller, 127 × 127. The sixth cut, representing an old man seated r. who dictates to a secretary seated l. at a desk, measures 139 × 140, and does not, therefore, actually belong to the set. The slope of the floor is steeper. The cut bears, however, a strong resemblance to the others in several respects, and it is clear that all the blocks were preserved together when these late impressions were taken. The block of this sixth subject was then already split. I am indebted to Mr. Max Lossnitzer for some information on the Coburg cuts supplementing my own notes.

7. THE YOUNGER BROTHER AND HIS COUNSEL.

The eighth illustration. The younger brother, standing on a stone slab in a hall with door opening on a landscape, has presented his cloak to the lawyer, who stands before him l. In the background r. is a statue of a woman, partly draped but with bare legs, standing on a pedestal.

[130 × 127.] Rather late impression, with no margin or text.
In the inventory of 1837.

8. THE PERFIDY OF LAWYERS, USURERS, AND WOMEN.

The eleventh illustration. An elderly man with a hood on his head and a large purse under his cloak, holding a double cup in his r. hand, stands a little way back between a young man who holds a book and a young lady who advances from the r., holding out her r. hand as if taking an oath. In the distance r., through a round arch, we see a domed building and a gondola.

[130 × 128.] As no. 7. A similar impression is at Coburg.
In the inventory of 1837.

SECTION XII.—AUGSBURG WOODCUTTERS.

(1) JOST DE NEGKER.

Additional Notes on Woodcuts already Described.

P. 204. A 3. The musical broadside has been published, on a much reduced scale, in the *Burlington Magazine*, October, 1910, xviii, 48. The arms are invisible in the reproduction, but the monogram can be discerned.

P. 206. G. THE VIRGIN ON THE CRESCENT (after Dürer, B. 31). B. vii, 243, 1.

This woodcut is not copied directly from the engraving, but from another woodcut [139 × 101], undescribed, of superior execution, a fine impression of which was bought for the British Museum at the Lanna sale, May, 1909 (no. 1401). It is distinguished from Jost de Negker's copy, a photograph of which is placed near it for comparison, by a more delicate and less mechanical treatment, especially of the rays of the glory. These, in Jost de Negker's cut, have a tendency to fall into a regular line at their inward termination; in the anonymous woodcut the outline is subtly varied so as to avoid any monotonous regularity. The lines of the rays are all sharp and generally become even sharper towards the extremity, whereas many of Jost de Negker's lines become thicker towards the outside. The longest rays slanting downwards to r. in the Child's nimbus measure in the anonymous woodcut over 11 mm. from the outline of the head; in Jost de Negker's copy they do not exceed 8 mm. The border of the whole woodcut is in the original a rather wide single line; Jost de Negker's copy has a double border, consisting of a narrow line within a wider one, the two being connected at the corners except at the top r.

On the back of the woodcut formerly in the Lanna collection (Singer 3098), is the pencil note "Klebeband," indicating that the print was formerly in the Eisgarn volume which contained some of the greatest rarities of the Lanna collection (Singer, preface, p. viii). It is probably a work of the Nuremberg school.

P. 206. G (should have been placed on p. 204 under A). ST. CHRISTOPHER, after an unknown artist.

An impression of this woodcut, lacking the corner in which Jost de Negker's monogram should appear, was acquired by the British Museum in 1910. It is fully described and reproduced on a reduced scale in the *Burlington Magazine*, 1910, xviii, 44. The design is there attributed to an unknown Dutch artist, allied to Cornelis Engelbrechtsen. There is no reason to suppose that it is copied from any other engraving or woodcut. Impressions with the monogram are at Paris and Vienna (Albertina).

P. 207. DANCE OF DEATH.

The woodcuts published by David de Necker at Leipzig in 1572 are a different set from these.

P. 207. THE PRODIGAL SON. P. iii, 297, 2.

The scene in the background, visible through the window, might well be by the younger Breu, but it is difficult to attribute the large figures of the principal group to that artist.

(2) OTHER WOODCUTTERS.

DAVID DE NECKER.

A son of Jost de Negker, who worked first at Augsburg (1561), is then heard of at Leipzig (1572), and afterwards settled at Vienna (1579), where another member of the family, Hercules de Necker, supposed to be David's son, also resided.

Authorities :—
Nagler, "Künstler-Lexikon," x, 159.
Passavant, P.-G., iii, 296.
Repertorium für Kunstwissenschaft, xxvi, 117.

For woodcuts published by David de Necker, *see* the various groups of Landsknechts attributed to Burgkmair, Amberger (the attribution is revoked on p. 442), and Jörg Breu I and II, also the anonymous woodcuts described on p. 444, nos. 7 and 8.

SAMSON DE NECKER.

Biography unknown, but presumably also a son of Jost de Negker.
For the only woodcut known to have been published by him, *see* p. 435, no. 11.

(3) WOODCUTTERS KNOWN ONLY BY THEIR MONOGRAMS.

ME. For a woodcut bearing this monogram, *see* the Judith and Holofernes attributed to Jörg Breu II, p. 437, no. 15. The same monogram occurs on a woodcut of the Dance of Death series published at Augsburg by Jost de Negker in 1544 (*see* p. 207, no. 1).

APPENDIX TO DIVISION C.

INTRODUCTION.

P. 210. MIRACLES OF MARIA ZELL.

Since this parapraph was printed Dr. Schmidt has re-affirmed (*Repertorium für Kunstwissenschaft*, 1908, xxxi, 451) his attribution of this series of woodcuts to Wolf Huber. I am still unconvinced. Dr. Schmidt has noticed the woodcutter's mark on the subject connected with King Louis of Hungary, and attributes this subject (only) to another artist, though still to one of the Bavarian school. Dr. Voss's attribution of this series to Wolf Huber's brother, the sculptor, can hardly be taken seriously.

SECTION I.—MATTHIAS GERUNG.

P. 212. Two important woodcuts by Gerung in other collections, hitherto undescribed, may be mentioned here. The second is his latest dated work.

1. ALLEGORICAL COMPOSITION.

A large crowd of men, holding all sorts of instruments, stand in sacks, with a cord drawn round them. In front of the sacks is a tablet with the inscription: NON IEST . EST . EST. To l. is a man walking with the aid of two sticks; a fox sits in front of him. To r. is a man pointing with a wand and riding a hobby-horse; a bird (jay?) is on the ground before him. Over the crowd flies an angel, wearing a crown of thorns and leaves, holding in his r. hand two snakes and in his l. a heart in flames, with a dial and a pair of scales over it. On a long scroll is the inscription:

"Al säck seind vol vntrü vnd list.
Darzu hab ich Das gifft vermischt.
Das hertz ich prīn mach im vill uuehe.
Erman die wellt. Die stundt ist hie."

[338 × 488.] Wolfegg, in very fine preservation.

2. ALMSGIVING. 1561.

A group of eight persons advances to l. from the door of a church r. The principal figure is a lady who holds a purse in her l. hand and gives the r. to a gentleman who greets her and lays his l. hand on her shoulder. She is followed by two maids, one of whom carries clothing for the poor. A group of cripples, beggars and lepers advances from the l. towards them; others, including a mother with a baby, sit on the ground. Further back, a blind man is led by a boy, both holding a stick; another cripple limps after him. In the middle, near a crutch, is the date 1561. This scene is divided from the background by a wall, pierced with an arch, over which is a representation of Christ bearing the cross. Outside this wall a group of people is assembled l. near the door of a profane building; over them is a small scroll without inscription. Just outside the door, a well-dressed man, holding a glove, converses with two men, one of whom points to the scene inside as if admonishing him to follow the good example. Others, passing along to l. as if to join the throng already assembled, probably symbolize those who are indifferent to good works. Further in the distance a battle is going on; the tents of the two armies are seen on either side and flaming buildings in the distance.

[336 × 556, cut on two blocks.] Coburg, a rather late impression.

SECTION V.—MICHAEL OSTENDORFER.

Pp. 242 and 244. The monogram was used in error instead of . *See* pp. 384–386.

SECTION XI.—WOODCUTS PRINTED AT CRACOW.

3. PORTRAIT OF ZACCARIA FERRERI, PAPAL LEGATE TO POLAND.

The Bishop of Guardia Alfiera is seated at a writing-table in his study and pauses, pen in hand, while he looks up for inspiration to heaven, whence streams of light pour in through the window. His mitre and pastoral staff are seen beneath the window, and his coat-of-arms, a crowned lion rampant (sable ?), surmounted by a mitre, is suspended over his head. The back of the room is lined with book-shelves. Triple border line.

[151 × 109.] Beneath the woodcut is printed a quotation from Ps. 118, "Faciem tuã illumina," etc. The portrait stands on the verso of the title-page of the following work: ORATIO LEGATI | apostolici habita Thorunij in | Prussia ad serenissimum | Polonie regem cõtra | errores Fratris | Martini Lu-|teri. | Edictum eiusdem serenissimi Regis | contra Luterum. | Decretum eiusdẽ Legati pro christiano | ritu in Lituania seruando & ampliando. | Concrematio Luterinarum tra-|ditionum in Prussia eiusdem | legati mandato. | Edictum inuictissimi Cæsaris | Caroli in causa Luterina. | M.D.XXI; (J. Haller, Cracow), 4to. Panzer, Ann. Typ., vi, 464; T. Wierzbowski, "Bibliographia Polonica," 1891, ii, 37, no. 981. The title is enclosed by a border composed of columns and foliage, somewhat coarsely cut.

Purchased from Signor Stefani, 1889.

The Czartoryski Museum at Cracow, as I am informed by Prof. Marian Sokolowski, contains a different edition of this book, with "contra," not "cõtra," in the fourth line of the title. This edition, consisting of sixteen leaves, is dated at the end "APUD IOANNEM HALLER IN REGIA | VRBE CRACCOVIA III. KALENDAS | Julias . Anno a salutifero partu M.D.XXI," etc. (6 ll.).

Zaccaria Ferreri (b. 1479, d. after 1525) is the subject of a monograph by Bernardo Morsolin.[1] He was sent by Leo X as papal legate to Poland and Lithuania, with the threefold object of reconciling Sigismund I with Albert of Prussia, Grand Master of the Teutonic Order, reforming the moral disorders of the Polish clergy, and combating the errors of Luther. During his residence of two years in Poland the legate was charged with the enquiries preliminary to the canonization of St. Casimir, and as a result composed at Vilna in 1520 a biography of the saint, "Vita Beati Casimiri Confessoris," which was printed by J. Haller at Cracow in the same year.[2] Another edition of the Life of St. Casimir is dated at the end: "Thorunii in Prussia, vii. Idus Aprilis, M.D.XXI" (Wierzbowski, iii, 25, 2097). This second edition, as described to me by Prof. Sokolowski, contains the portrait of Ferreri twice; it was presumably cut originally for the first edition and belongs to the year 1520. Ferreri seems to have taken the block with him to Italy, for Morsolin describes the portrait as occurring in one of his later books, "De reformatione ecclesiae suasoria," printed "Venetiis per Jo. Antonium & fratres de Stabio" (1523 ?). Two copies of this book are in the British Museum; the woodcut is on sig. A 2 v. The date of Ferreri's death is unknown; his latest book is the "Hymni Ecclesiastici" printed in 1525.

Prof. Sokolowski is of opinion that the design of the woodcut is by the hand, or from the workshop, of the royal illuminator Stanislaus, a Cistercian monk of Mogila, near Cracow, of whom there are many records in the accounts of King Sigismund's court expenses. Specimens of his work are preserved in the prayer-books of Sigismund I and Bona Sforza, in the British Museum and the Bodleian Library respectively, that of Bishop Chojenski, in the National Museum, Munich, that of the Polish Chancellor Christopher Srydtowiecki, divided between the Trivulziana and the Ambrosiana at Milan, and other devotional MSS. at Warsaw and in the Capitular Library at Cracow. The finest miniatures, in Prof. Sokolowski's opinion, and probably by the hand of Stanislaus himself, are those at Oxford; in some books other initials besides his appear. The prayer-book of Sigismund I in the British Museum (MS. 15,231) is signed in three places, S.C., S.C.F., and S. Two of the three principal miniatures in it are direct copies from Dürer. Prof. Sokolowski's conjecture is not confirmed by this one specimen of the work of Stanislaus known to me, but it is *a priori* a probable one, and is supported, in his opinion, by the character of the ornament on the bishop's chair.

[1] "Zaccaria Ferreri, episodio biographico del secolo decimosesto," Vicenza, 1877.

[2] Panzer, Ann. Typ., vi, p. 462; Morsolin, p. 116; not mentioned by Wierzbowski.

APPENDIX TO DIVISION D.

SECTION III.—LUCAS CRANACH II.

ADDITIONAL WOODCUT BY LUCAS CRANACH II.

31 b (*see* p. 347). PHILIPP MELANCHTHON. H. 304 (538); N. 185; L. 55.

A later state, with German text, headed "Warhafftige Abconterfeiung | des Herrn Philippi Melanthonis"; beneath the woodcut are forty-eight German verses in three columns, "So sichs vielleicht so hett begeben . . . . . Gwest sey, vnd all seins Lebens wandel. | Ex Latino." Well preserved; watermark, a small and narrow high crown. [Woodcut, 255 × 210; sheet, 343 × 210.]

Purchased at Gutekunst's auction, no. 68, Stuttgart, May, 1910 (no. 177).

This is the impression mentioned in the note to no. 31. It is not, however, exactly the same as the edition reproduced by Lippmann. In the first place, the block itself has been reduced in height, so that there is an interval of only $1\frac{1}{2}$ mm. between the end of Melanchthon's hair and the border-line, instead of 14 mm., as in nos. 31 and 31a, and also in the German edition reproduced by Lippmann and the Latin edition reproduced in the catalogue of the Theobald sale. This cannot be due to any tampering with the impression itself, for the paper is intact. Secondly, there is a greater interval between the heading and the border-line than in Lippmann's facsimile, and there are differences in the type; the capitals "W" and "A" and the lower-case "h" are different. The second line is printed with larger type, being 90 instead of 71 mm. in length. Thirdly, there are variations in the text of the verses, though the most part is the same, and printed with the same type. The capital "S" in the first line is different; line 29 has "wullt," instead of "wůrds," and line 32 "Inn" instead of "In." The early Latin edition in the same sale (no. 176, reproduced in the text) was acquired by the Hofbibliothek, Vienna.

SECTION VIII.—THE MASTER OF THE ADORATION OF THE SHEPHERDS.

P. 397. Another impression (left half only) with the letters LVC on the top of the wall is in the Fitzwilliam Museum at Cambridge. This impression is so very sharp and excellent in every way that the presence of the three letters must be regarded as the mark of the first state. There are thus three states: I. With the letters LVC and WS; II. With WS only; III. Without WS. It is possible that the letters LVC are the initials of the artist, but a warning must be given against any attempt to interpret them as "Lucas von Cranach" (*see* Flechsig, "Cranach-studien," I. p. 61, and p. 300 of the present volume. The objection there urged against the reading of the letters as the first syllable of "Lucas," meaning St. Luke the Evangelist, does not hold good in the present case).

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